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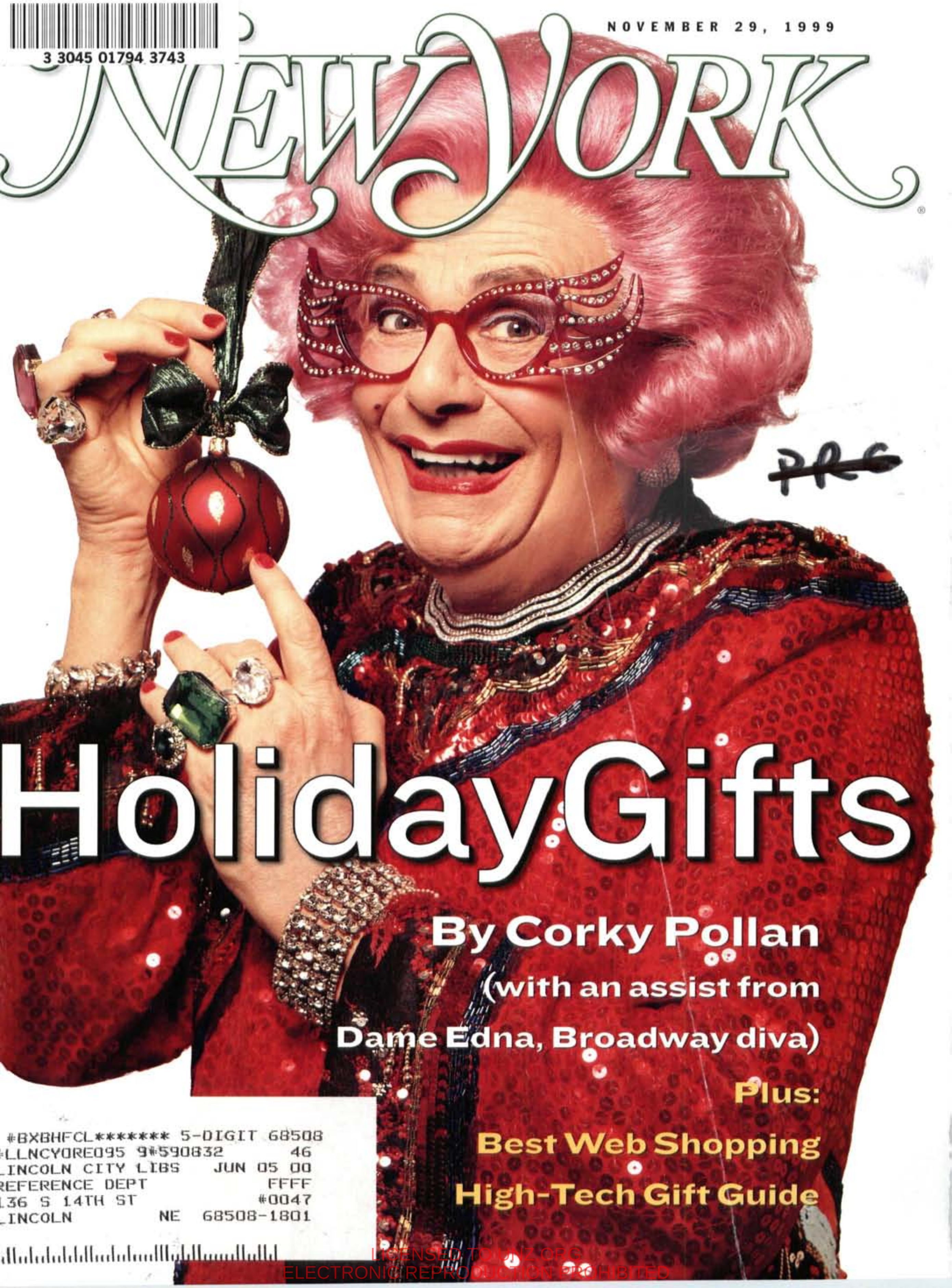

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HolidayGifts

By Corky Pollan
(with an assist from
Dame Edna, Broadway diva)

Plus:
Best Web Shopping
High-Tech Gift Guide

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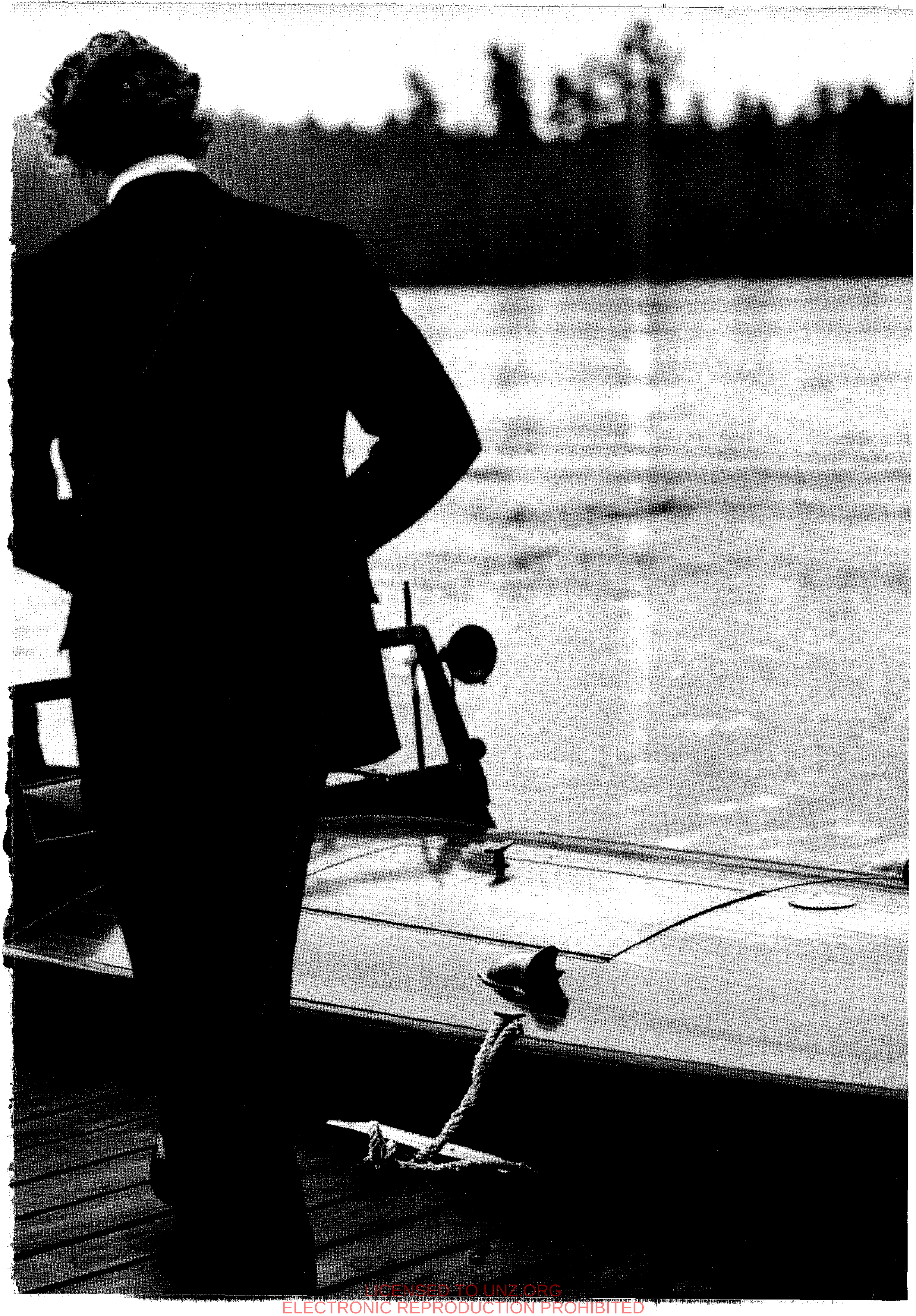

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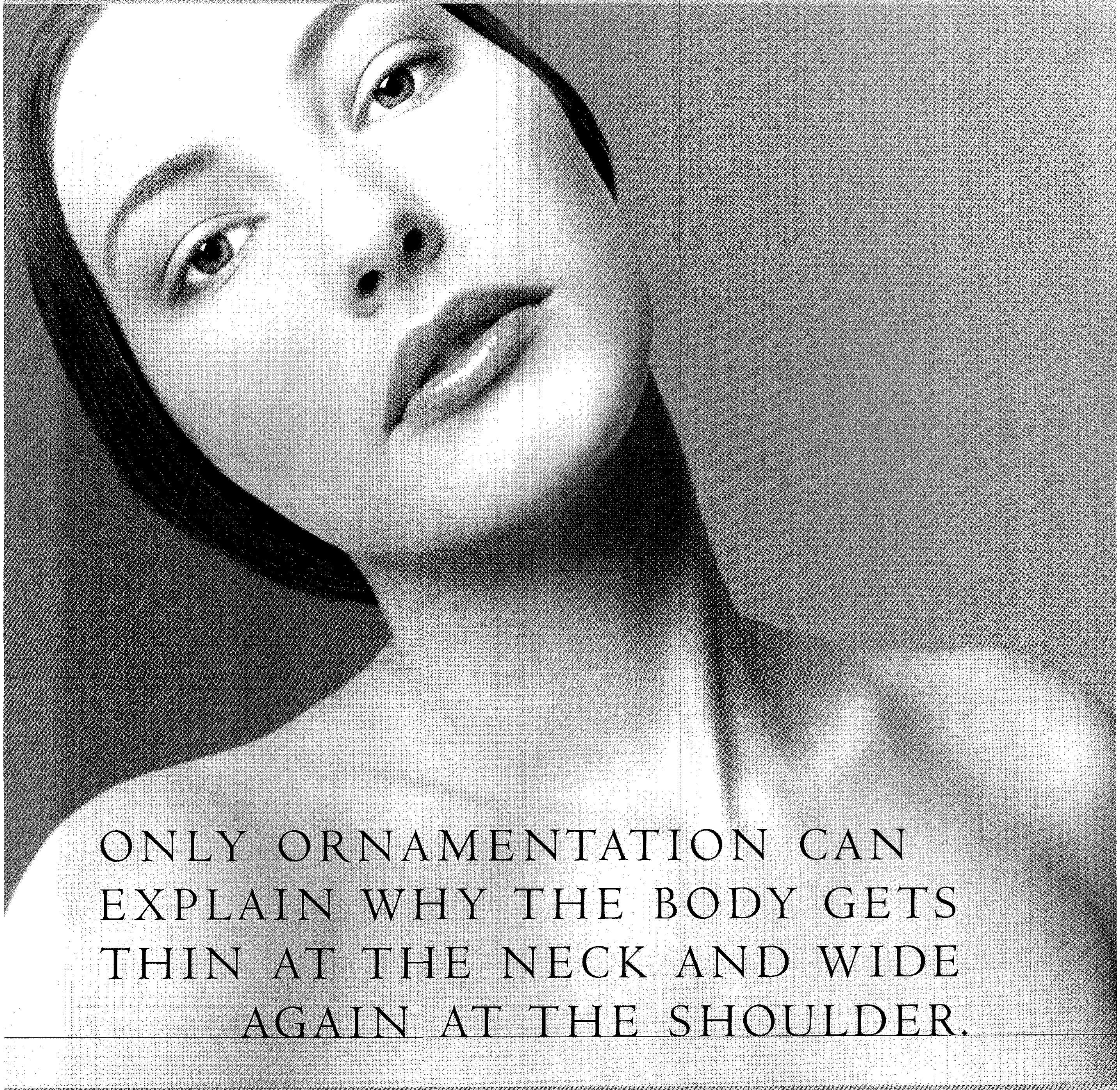

ONLY ORNAMENTATION CAN EXPLAIN WHY THE BODY GETS THIN AT THE NECK AND WIDE AGAIN AT THE SHOULDER.

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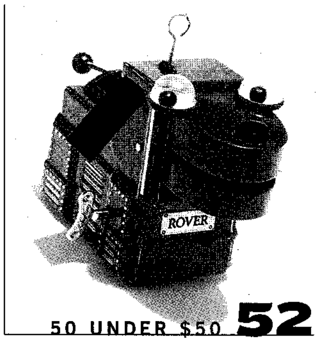
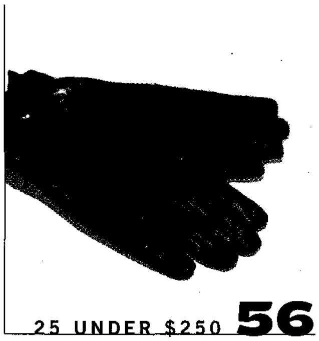
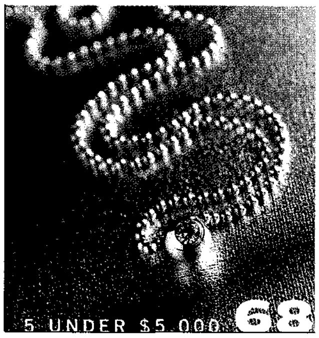
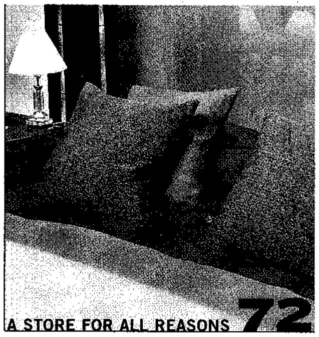
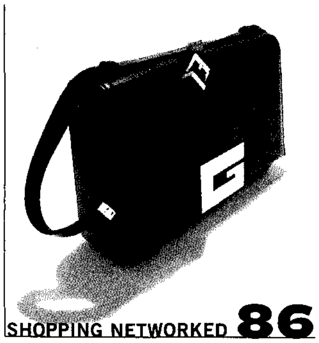
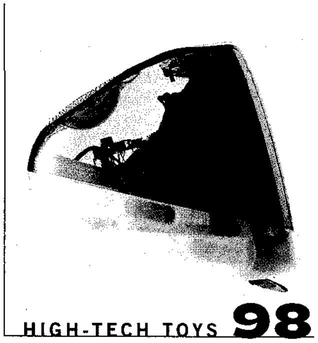












52 Pricing Options

Is your holiday-gift list turning out to be more complicated than a tax return? Corky can steer you in the right direction for stuff that's cool and classy in all price brackets, from 50 ideas under $50 (a watch made of Legos, anyone?) to five under $5,000 (how about a diamond pendant? Or a Gucci fireplace set?). And for the truly generous, some surprising things $100,000 will buy (a school library, no less).

72 A Store for All Reasons

Designer boutiques are taking high style to new lengths—it's not only what you're wearing that they care about, it's how you're living: The Coach flagship carries chamois ottomans and sofas along with their signature bags; Donna Karan's new store sells salsa CDs and Ducati bikes in addition to her clothing line. Four stores that offer more.

86 Shopping Networked

By Stephanie Saulmon

Why buck the tide of tourists at FAO Schwarz when you can punch up all the electronic Pokémon action figures you need on their briskly efficient Website? Everything on Santa's list, from Daniel Boulud's caviar to a Noguchi coffee table, can be found in our Web gift guide.

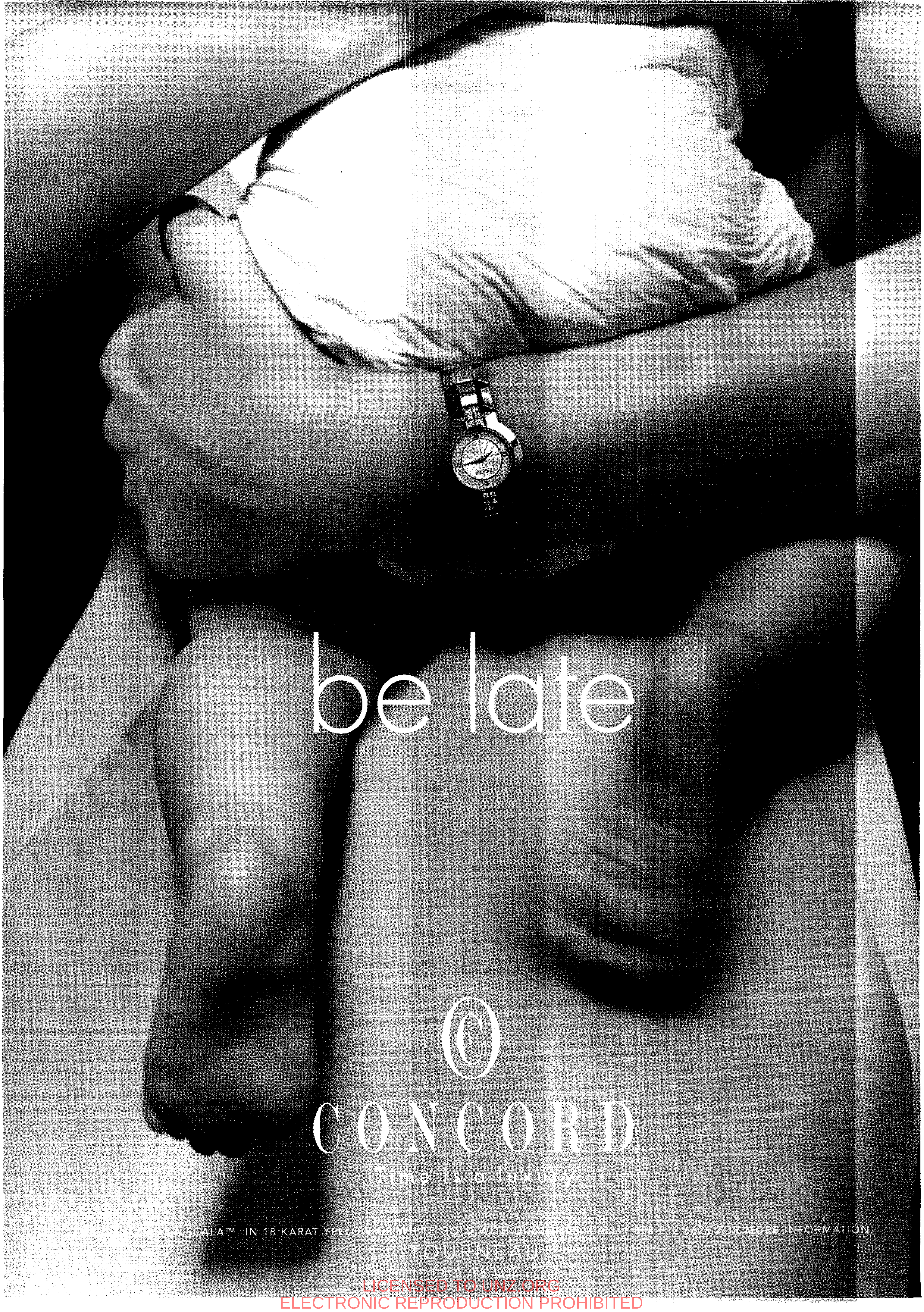
98 High-Tech Toys

By Simon Dumenco

Don't know what to get the gadget geek in your life? How about a Web-ready phone, the latest MP3 player, a hybrid DVD/CD player, or the thinnest, lightest ThinkPad yet?

Photographs: Clockwise from upper left: Albert Watson; Michael Grimm; Mark Seelen; Richard Renaldi; photo supplied by Apple Computer; Gadge; Michael Grimm; Mark Seelen.

Cover: Photograph by Albert Watson. Stylist: Angeles Mojica. Diamond-and-eighteen-karat-gold necklace and earrings by Cartier.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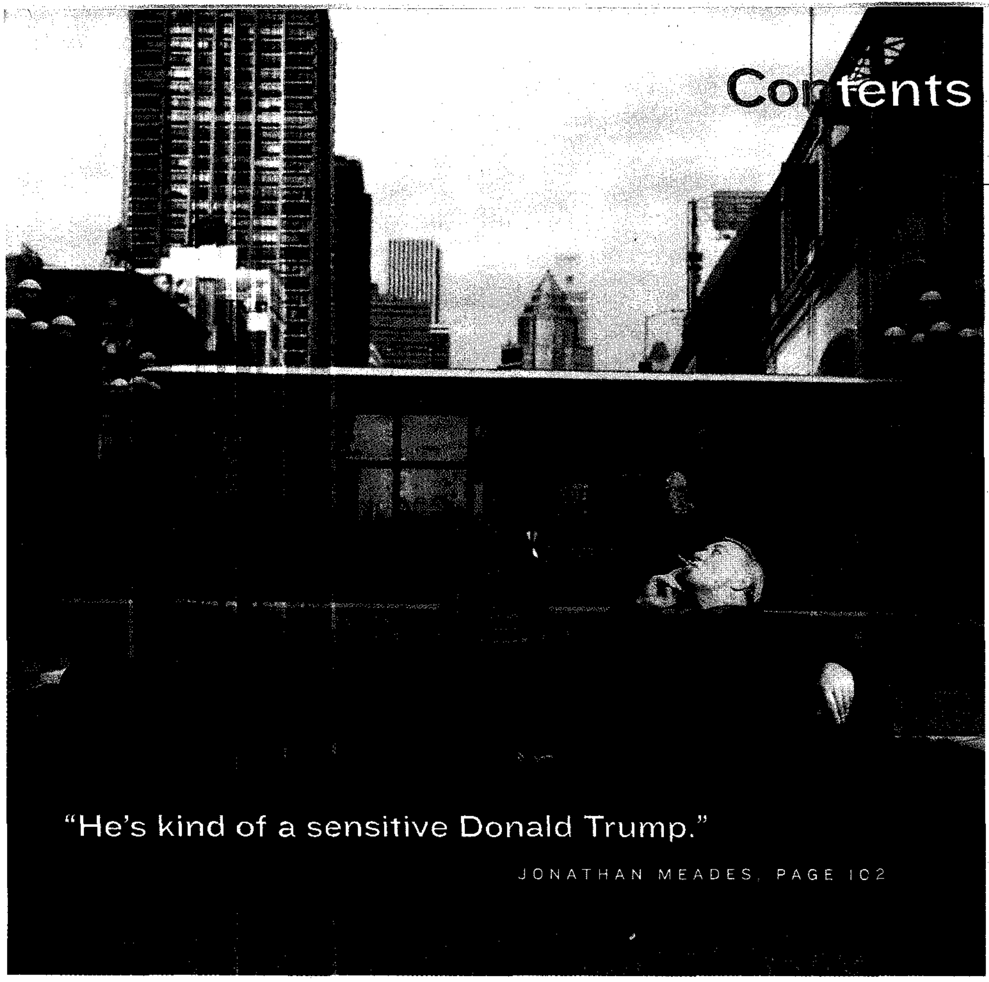

"He's kind of a sensitive Donald Trump."

JONATHAN MEADES, PAGE 102

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By Alex Williams

Since his disappearance from American shores almost a decade ago, Sir Terence Conran has busied himself reinventing the London restaurant scene with vast, flashy meccas and mounted a comeback in the high-style home-furnishings business. Now Britain's grand guru of Euro-cool good living is making an all-out assault on New York in Bridgemarket, the cathedral-like space beneath the Queensboro Bridge that has become a graveyard for a generation of developers' dreams. At 68, can this ambassador of Continental good living quiet the ghosts?

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By Eric Konigsberg

The hilarious sadism of Dame Edna Everage, played by Barry Humphries, achieved pop cultural status in most English-speaking countries decades ago. But she never caught on in this country—until now, when Broadway theatergoers are lining up to be put down by the great lady. So is Humphries ready for Hollywood? Dame Edna may have something to say about that.

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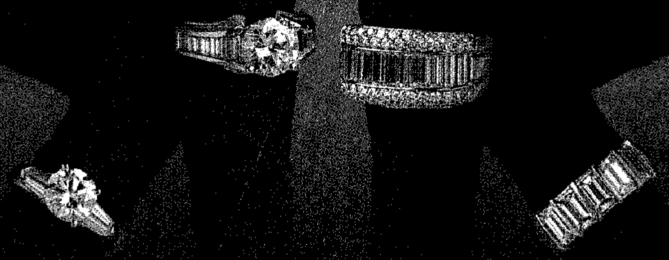

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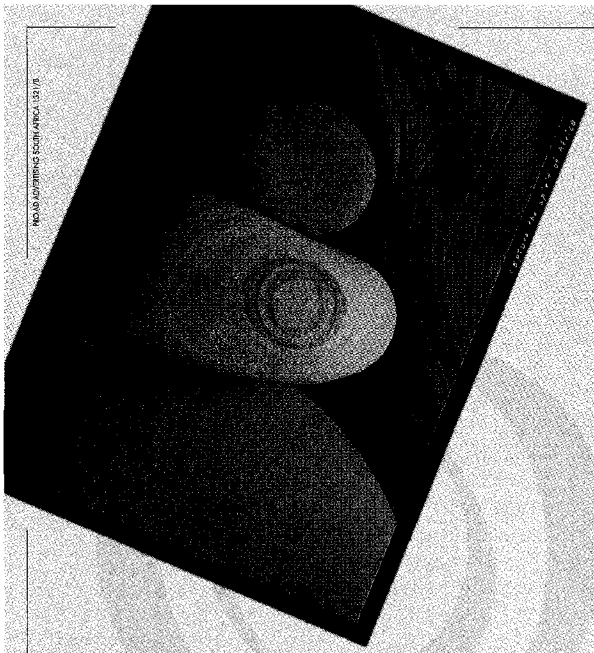

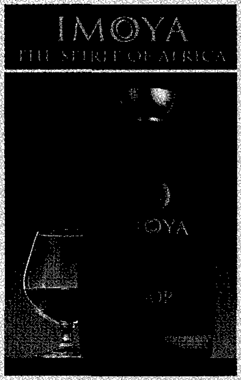

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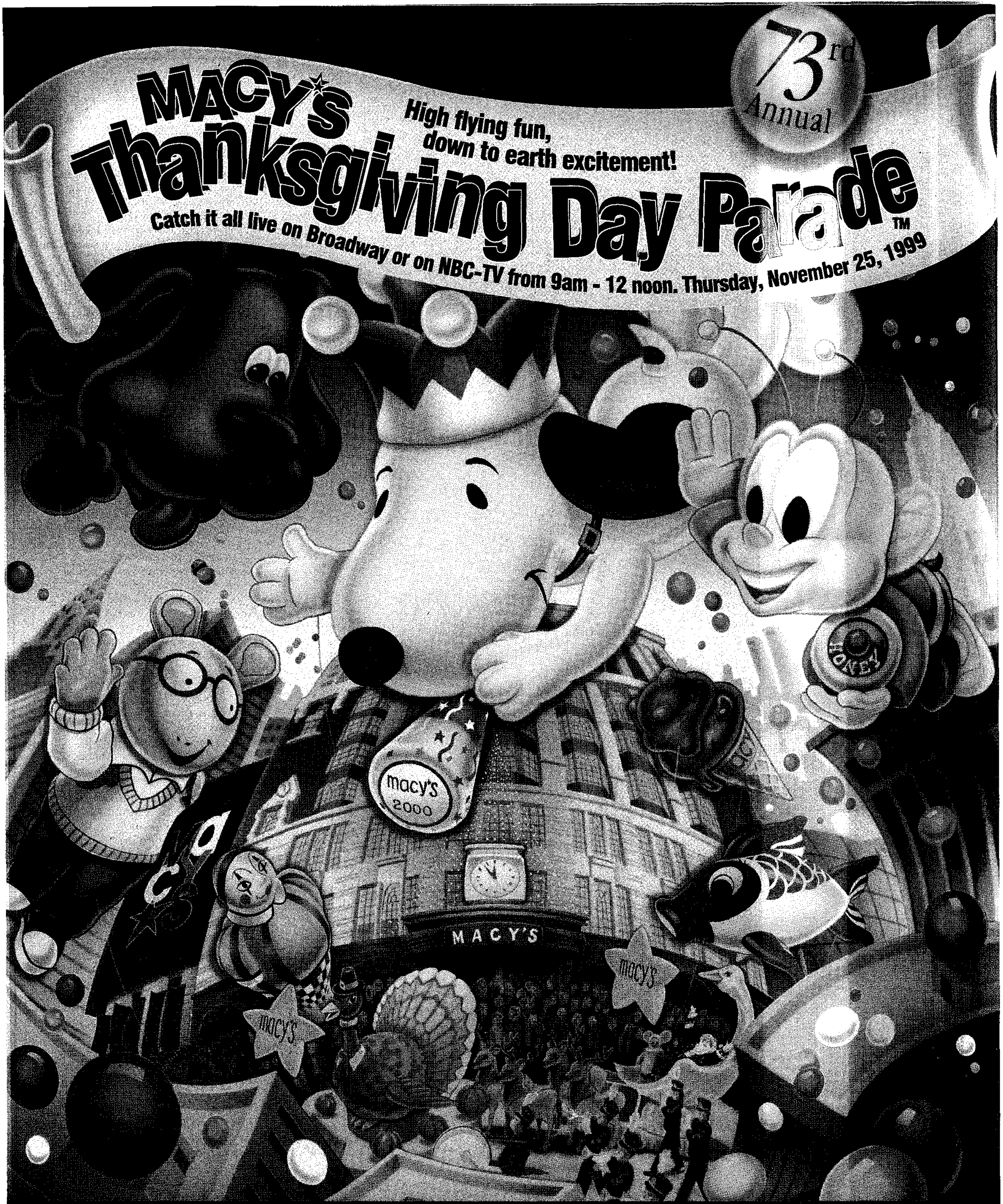
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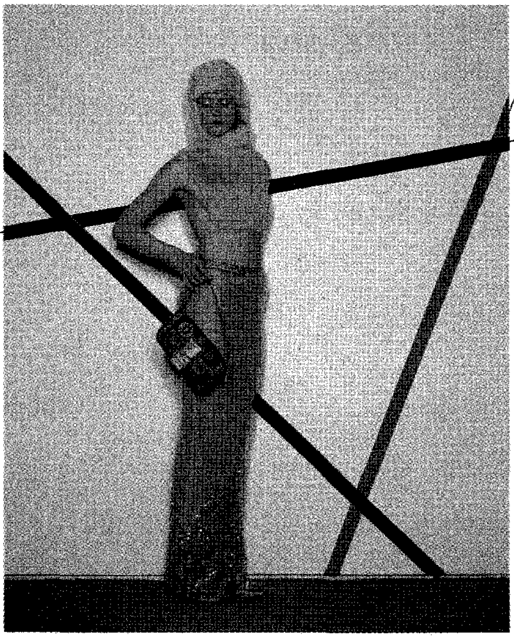

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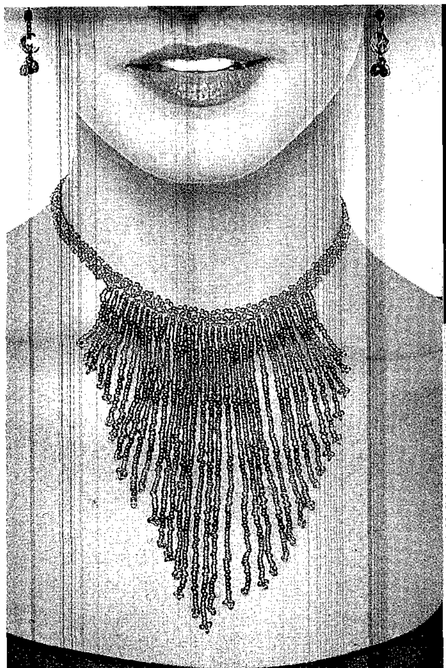

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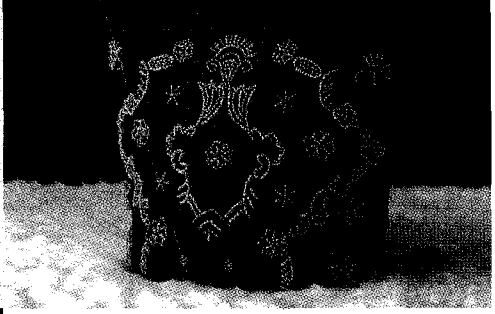

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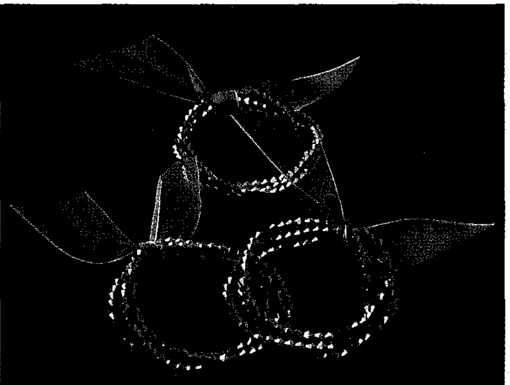

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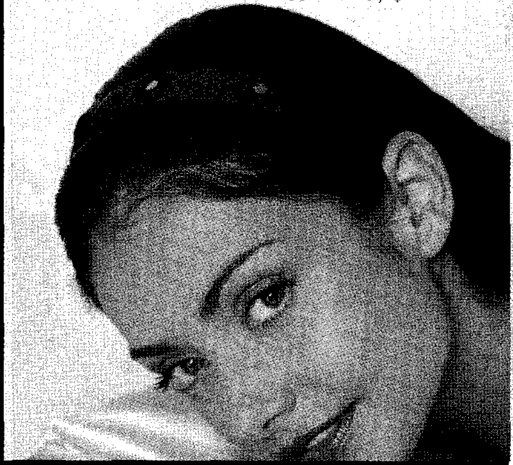

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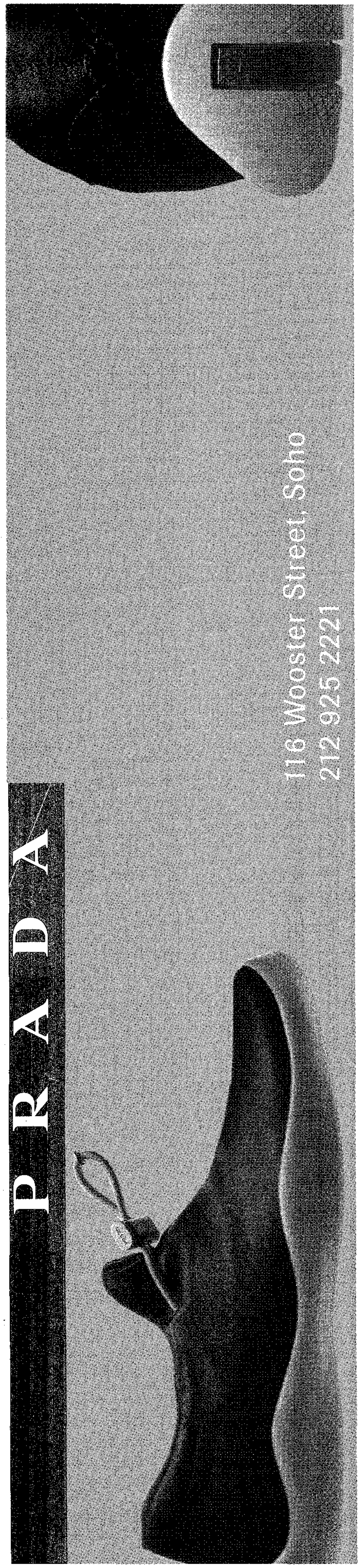

For Richer

Can New York's singles really be that obsessed with income? What's a humble grad student to do?

THERE IS NO QUESTION THE GIRL-meets-boy landscape is changing, but I think the singles depicted in your articles "If You Can Find Love Here, You Can Find It Anywhere" [by Lily Burana, November 8] and "Tax-Free Bonding" [by Sarah Bernard, November 8] are missing the target. Money—having it or not having it, flashing it or not flashing it—only gets you so far. The trick in dating—as in life—is to be yourself. You get back what you put in, and what goes around comes around.

Sandra Myers
SAN FRANCISCO

I COULDN'T WAIT TO OPEN THE "SINGLES" issue and read the article by Lily Burana. I'm looking for love in the city myself. To make a long story short, the overall impression I had from the article was that there's no way to find love here for guys like me unless you become a snob, have an avant-garde loft, or earn big bucks as a Madison Avenue ad exec or a Wall Street power broker. I'm a grad student. What's wrong with that? Most of us may not have money, and I definitely don't, but is money really necessary to find a mate here? I was a little insulted by the "Pygmalion" story about the woman who dated the "perennial grad student." With all due respect to the writer, I beg to differ and keep trying regardless of what Ms. Burana says. New York is a big city, and there's somebody out there who fits my description of Ms. Right, who won't pay attention to any of the things described in that article. Money is important, but it's not everything.

Luis F. Clemente
BROOKLYN

I HAD TO SMILE OVER A LINE IN LILY BURana's article about the effect of money on dating. She said, "Predictably, there's more dating up than down." I would have predicted that those two balance out, except in the case of people like Nancy Jo Sales, who have a "Baby Dinner" [November 8] with eight guys at a time. It reminded me that I have always wanted to hear a stock-market panic described as "There was a wave of selling on Wall Street today, as 800 million shares were sold but only 500 million bought."

Alberto Guzman
BRONX

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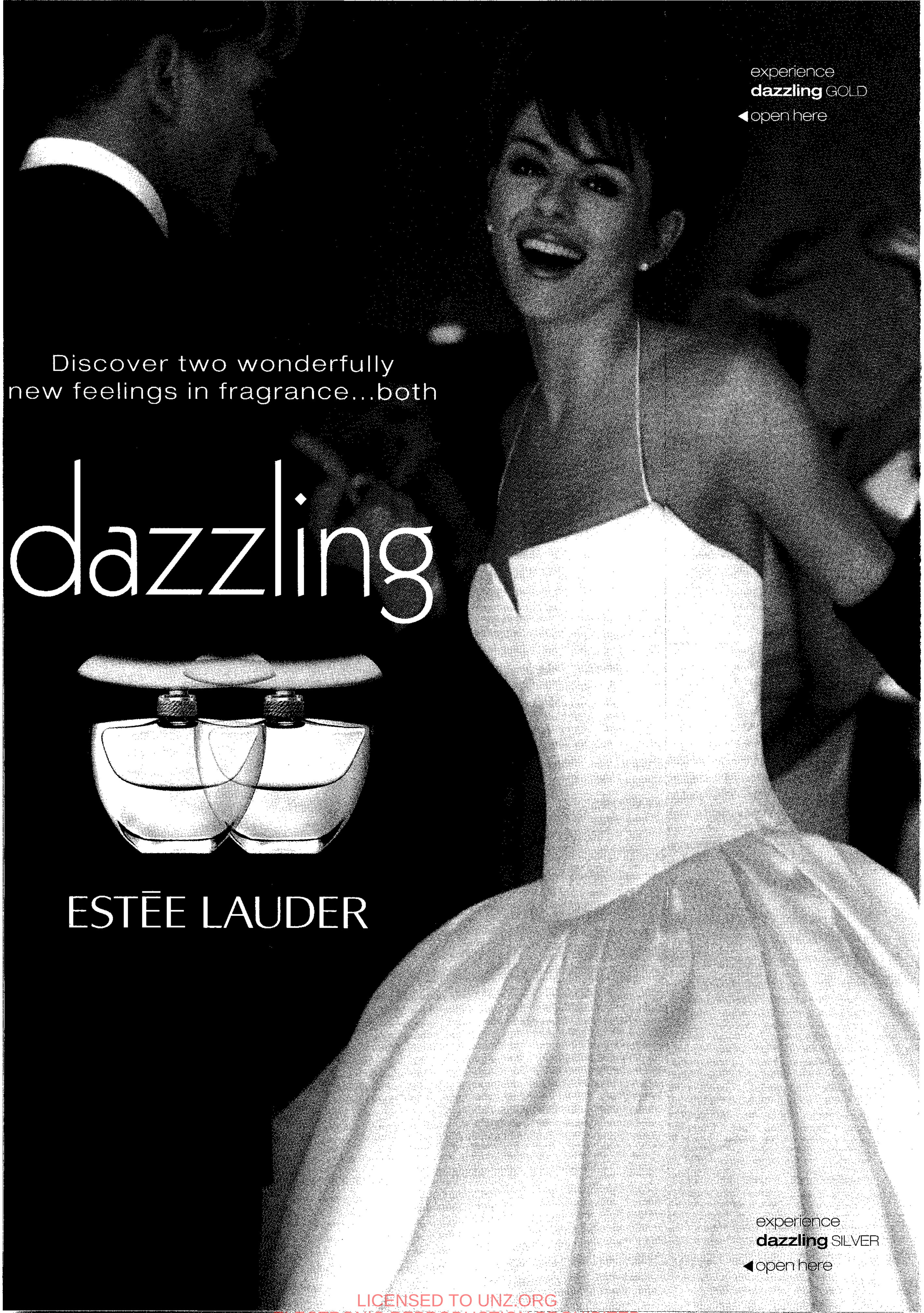
Social Breeding

AS A SINGLE, 24-YEAR-OLD HARDWORKING professional living in Manhattan, I found your "Tax-Free Bonding" article uninspiring and insulting. This 30-to-35-year-old perversely rich, social-climbing crowd that you speak of is the same as any other singles crowd in that its members are looking for happiness and fulfillment through an intimate relationship and are consistently let down when this is not achieved. The only difference is that they are well-off and think that their big bank accounts could afford a down payment on happiness. What many fail to realize is that you must be happy with yourself and have developed your own interests and goals before you can expect to share a healthy relationship with someone else. And whether it's a champagne-laden hospital-benefit dinner or $1 drafts at an Irish pub, the extent of what's most likely to develop from these superficial, alcohol-inspired rendezvous is, at best, good sex!

Carrie Goldstein
MANHATTAN

Baby Makes Nine

AS A SINGLE WOMAN IN HER EARLY THIRties, I was shocked by Nancy Jo Sales's article "The Baby Dinner" [November 8]. In my opinion, Ms. Sales and her former boyfriends are in no way representative of most singles in New York City without children. I continued to read the self-indulgent, immature, and rather lengthy article in the hopes that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the author might realize that exes are exes for a reason. It is beyond comprehension that all of these individuals sat through this meal with such a cavalier approach to bringing a baby into this world. I was relieved when her ridiculous plan did not succeed. The money spent for this "Baby Dinner" should have been used instead toward the purchase of a house pet for Ms. Sales.

Nancy K. Popish
MANHATTAN

Missed Matches

UNSMILING WOMEN DRINKING AND smoking? It seems that the only research your staff did on lesbian meeting places was reading Ann Bannon books ["50 Ways to Meet Your Lover," November 8]. It's a good thing that I already have a partner, because your advice would keep me a spinster for a very long time. I find it hard to believe that such ineffective advice would come from a magazine that once had k.d. lang on its cover with a headline screaming LESBIAN CHIC. Please do better research in the future.

Beth Dinice
SECAUCUS, N.J.

HAVING THE "SINGLE IN THE CITY '99" in my hands last week should have been noteworthy. As one of those individuals in the aforementioned group, I was looking forward to a wealth of perspectives. Imagine my surprise upon reading the "50 Ways to Meet Your Lover" article. Certainly this city has a great wealth of diversity, or is the "Great American Melting Pot" no longer found here? Your subscriber base is probably overwhelmingly Caucasian, but how about the subscribers who are of varying ethnicity? Certainly we count as well. Or are all the people of color married? This issue was a disappointment. Maybe one day you'll create a special on being single while being black, brown, red, or yellow.

Reginald V. Ferguson
BROOKLYN

Send In the Clowns

DID ANY OTHER READER SEE THE IRONY in the close proximity of your "Single in the City" package and the ten-page spread promoting the Big Apple Circus? I had trouble differentiating where the article ended and the advertisement began. Unless I completely misunderstood, tell the award-win-

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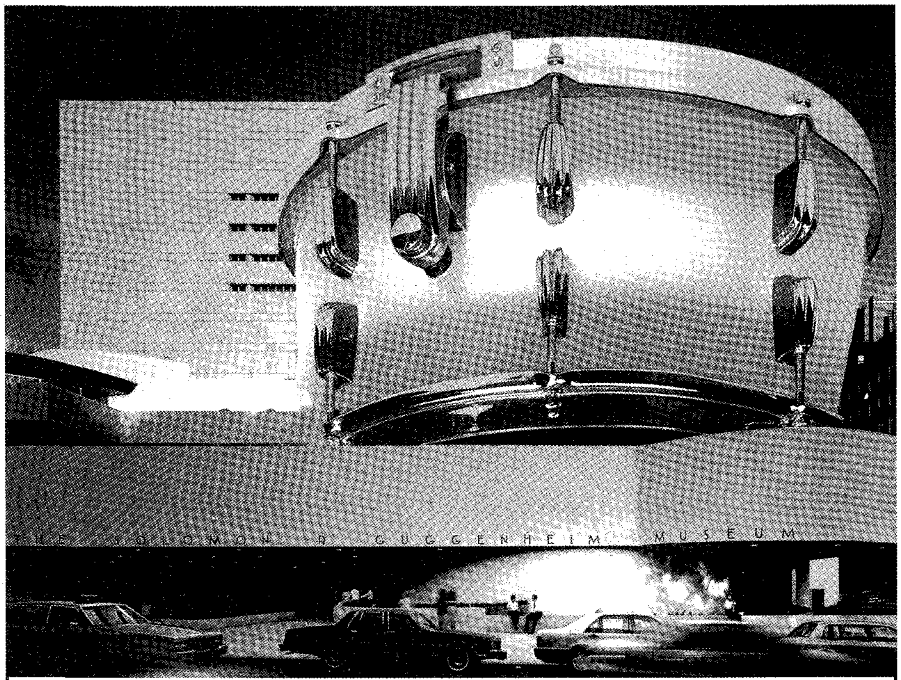

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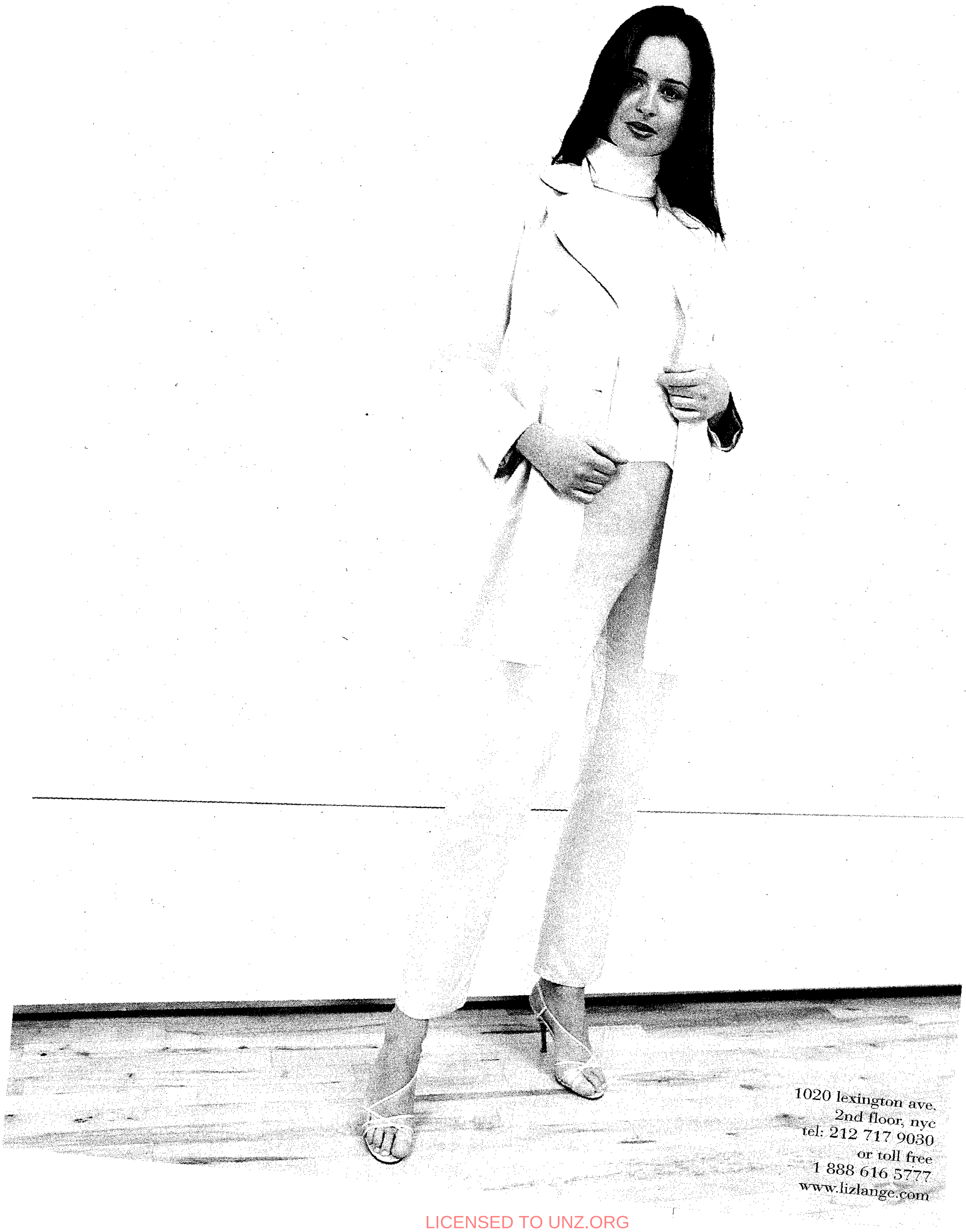

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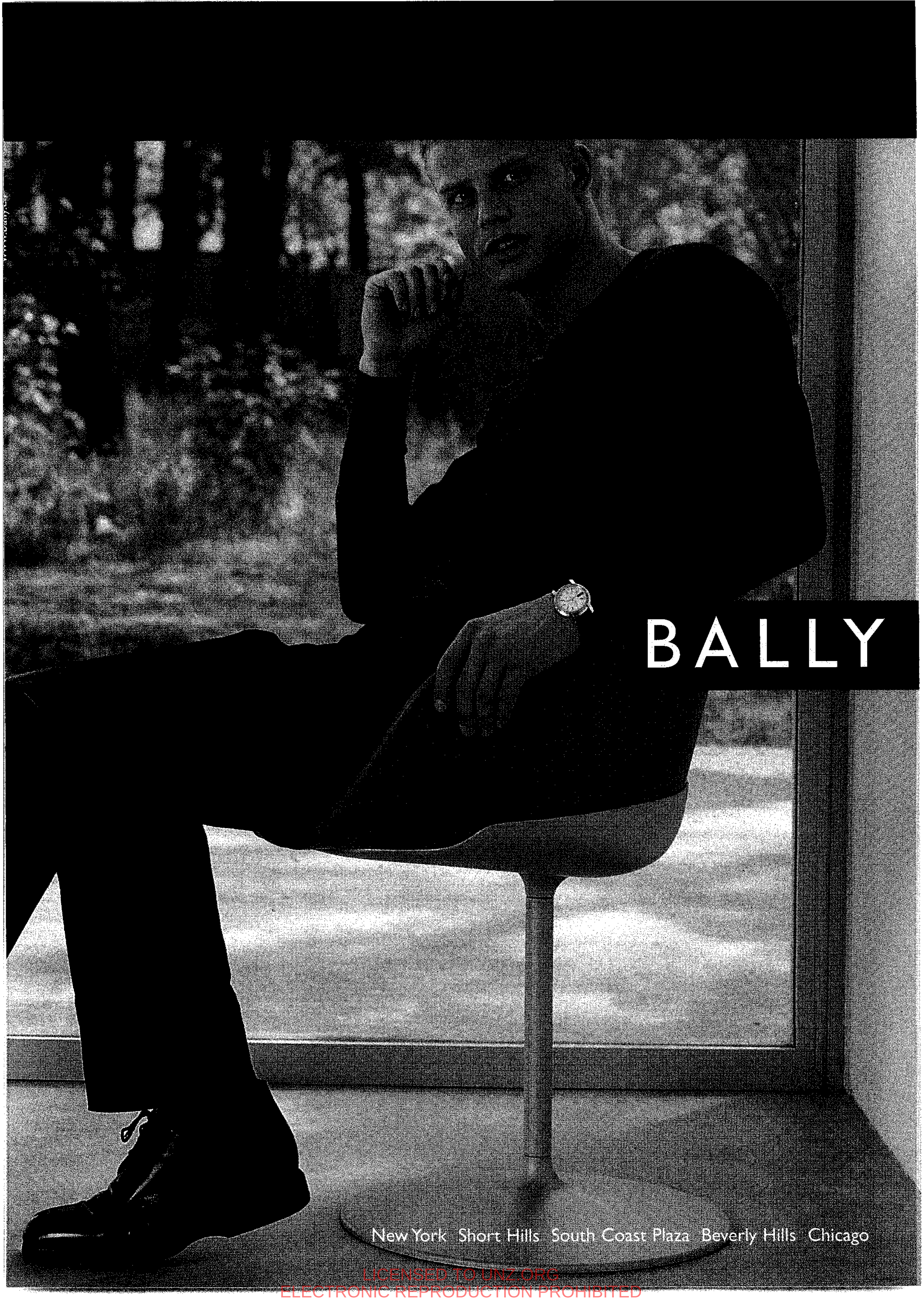
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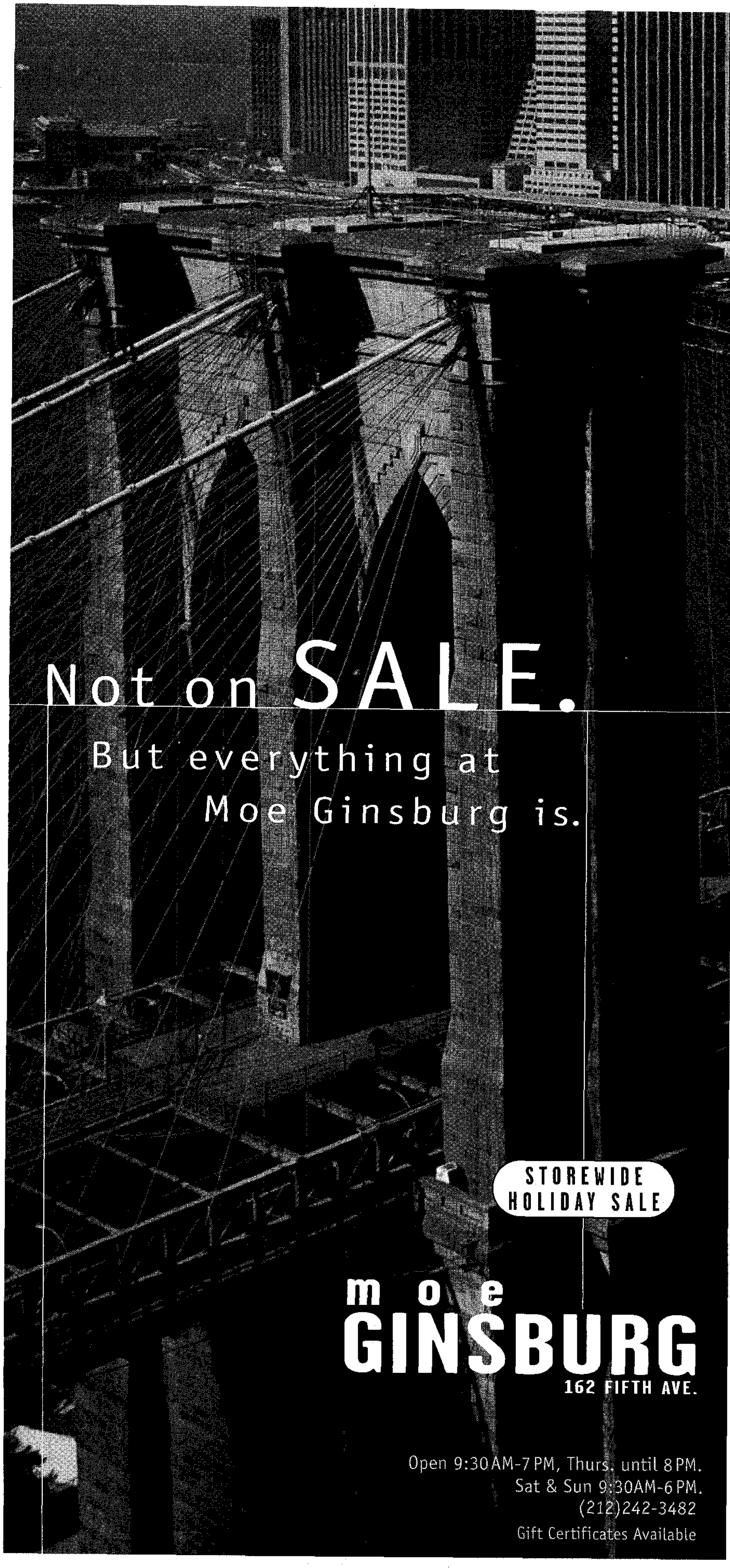

ning clown Bello Nock that I have a new Volkswagen, plenty of seltzer bottles, and a pocketful of engagement rings. He can park his floppy shoes under my Craftmatic Adjustable bed anytime.

Keith Green
MANHATTAN

Swinging Oldies

NANCY JO SALES WORKS AT A TRENDY publication, *New York* Magazine, blatantly bent on reaching and appeasing younger audiences, which translates into increased ad dollars. And so it was no surprise that she sharpened her ax and proceeded to methodically conduct an editorial execution of those over 40 ["Ancient Evenings," November 8]. Virtually all the guests at my party that night were solid, card-holding professionals who were not any more afraid of life and growing older than their married counterparts. And they definitely did not translate age into the onset of impending death. Federal judges, prominent surgeons, writers, and economists regularly attend my parties, and many were in attendance the night of the *New York* visit. Instead of "checked suits," many were Armani- and Cardin-clad. Furthermore, why the emphasis on balding? It's as natural as gracefully growing older. To read Sales's article, you'd think it was punishable by death!

George Bernard
MANHATTAN

NANCY JO SALES APPEARS TO HAVE missed the point in her description of George Bernard's parties. Having attended (and enjoyed) many of them over the years, I can personally attest to both the overall quality and quantity of his crowd. Most professional, interesting singles that I know will agree that these parties provide a great alternative to the bar scene: classy locations, a fantastic variety of music, and lots of quality single people at an affordable price. Perhaps Ms. Sales had a "bad night" herself.

Name Withheld
BROOKLYN

Ticket to Ride

WHEN ARE THESE CRYBABIES GOING TO stop their sniveling ["Ticketmaster," by Kevin Gray, November 15]? Bob Sillerman is smart, and he made his money the hard way—he worked for it. Does he pay too much to buy out concert promoters? Yes, but it's not

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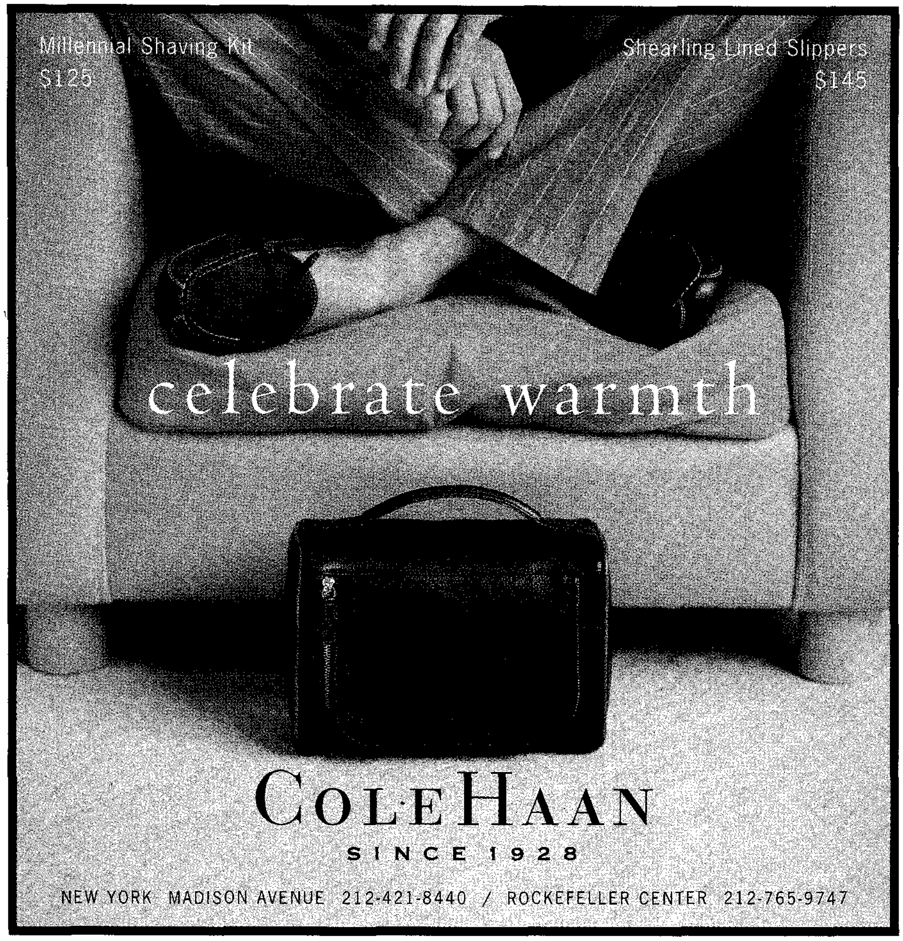

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at the expense of concertgoers. Live entertainment is an expensive ticket and has been for quite a few years. Sports events, Broadway, and concerts cost a lot of money to attend. Long gone are the days of the $15 concert ticket. If you don't want to spend the money, stay at home and watch videos or VH1. If you do spend the money in New York City, you can be assured of a fabulous concertgoing experience, especially at Madison Square Garden. Alanis Morissette's manager complains that "it's all we can do to keep sponsorship off the stage." What he should be doing is trying to get people to attend his client's concerts. Morissette played to meager audiences during her shows this year, even up in Canada, where her home fans failed to buy tickets to her concerts. Morissette isn't selling beer, she isn't selling parking, and she isn't selling tickets.

Barbara Jacobs
MANHATTAN

Military Intelligence

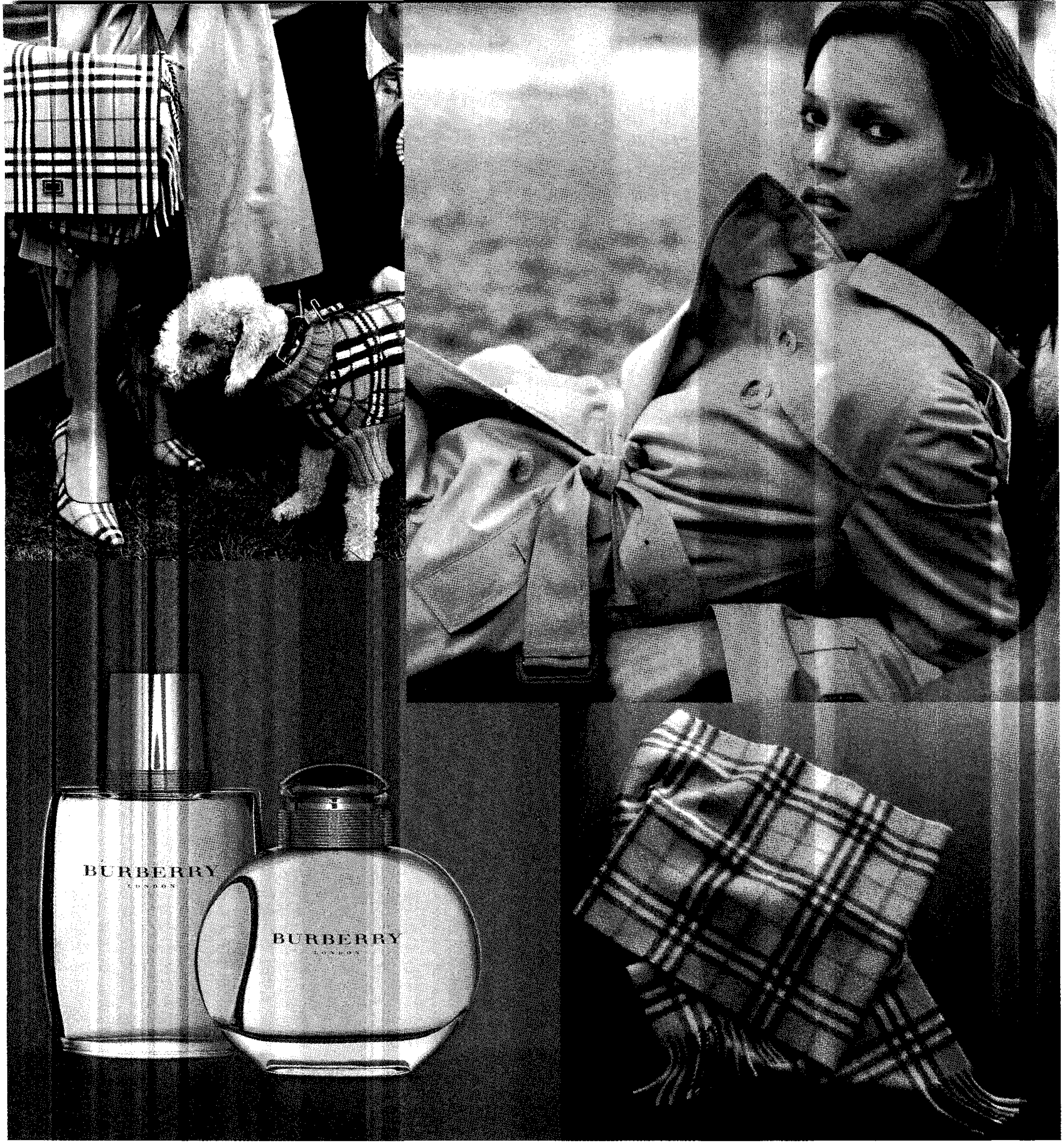
WHERE DID WILLIAM F. BUCKLEY GET HIS dictionary? ["Intelligencer: Dollar Bill's Most Unlikely Donor," by Deborah Mitchell and Beth Landman Keil, November 15]? My *Random House Unabridged* has only four usages of *comprise*. The first is that of McGrath, and the second is Buckley's. They both should have won. Perhaps they should have bet on their understanding of military organization. A company comprises four platoons; a battalion comprises two or more companies. Then they both would have lost.

Bob Dean
RALEIGH, N.C.

Late Bloomer

I CAN'T BELIEVE THAT I HAVE BEEN reading *New York* Magazine for more than 25 years and only recently tried to crack one of Maura B. Jacobson's puzzles. Now I admit to being hooked. Her puzzles are more fun to solve than any others I have seen, and I am so delighted—even though it took me more than a quarter-century—to turn to the back page and give it a try. On Mondays, I actually put everything aside just to do her puzzles. She has an interesting mind, and her puzzles have an interesting twist—and I hold her personally responsible for all my work that doesn't get done on Monday.

Pat Gallant
MANHATTAN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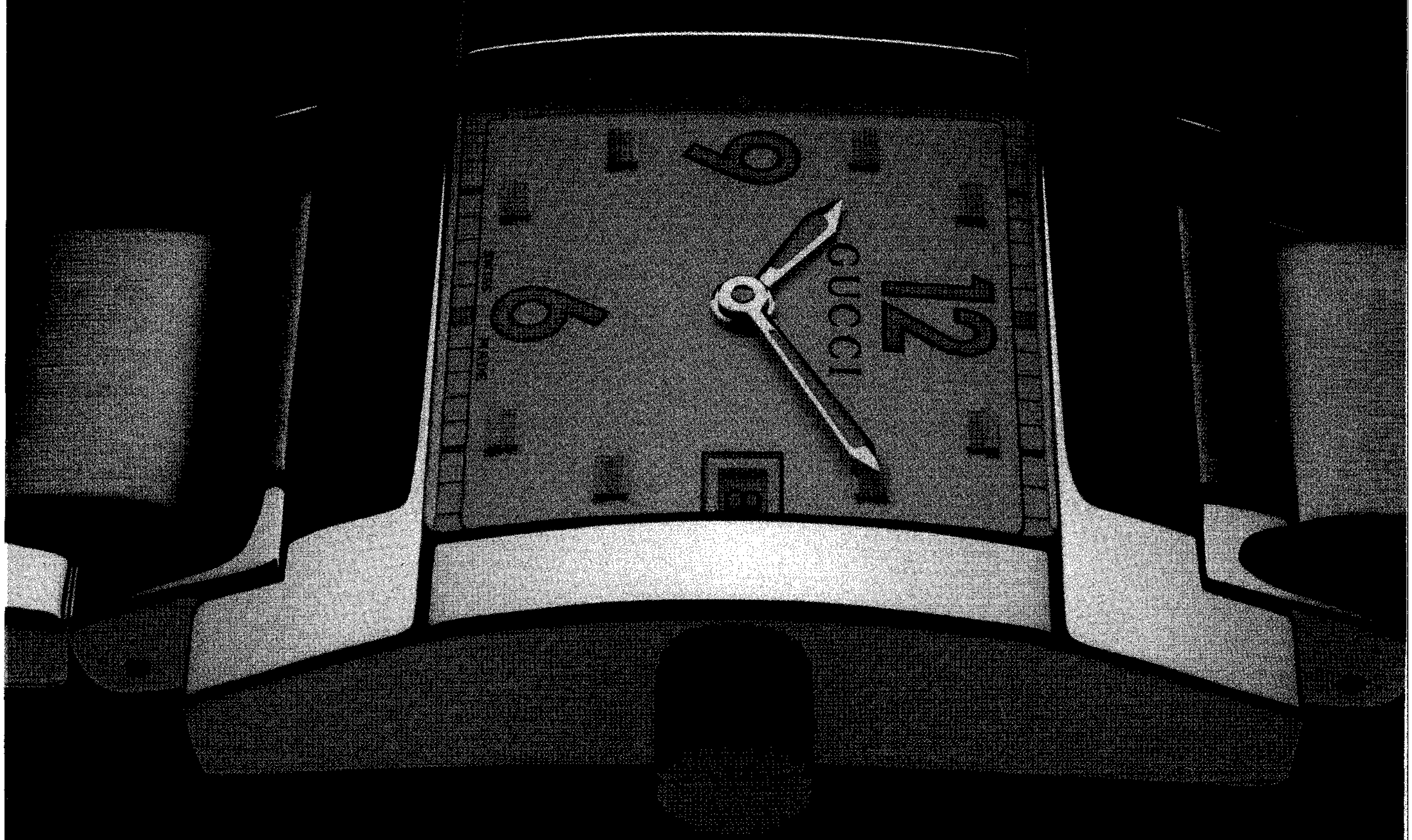

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

ADLER'S BOOK IS TALK OF THE TOWN

Don't invite **Renata Adler** and **Adam Gopnik** to the same PEN gala. A few galleys of Adler's new book, *Gone: The Last Days of The New Yorker* (which Simon & Schuster is publishing in January), were sent out last week. Adler writes that during the long search for a successor to editor-in-chief William Shawn, his loyalists **Lillian Ross** and **Jonathan Schell** took to calling editor **Gardner Botsford** "Hitler" and his wife, the writer **Janet Malcolm**, "Lady Macbeth." But Gopnik, the art writer who was brought into the magazine by Shawn's eventual successor, **Robert Gottlieb**, gets the brunt of Adler's scrutiny. According to the book, he's forever polling his mentors—MOMA's **Kurt Varnedoe**, Gottlieb, and the photographer **Richard Avedon**—to ask whether he should take over for **Robert Hughes** at *Time* or **John Russell** at the New York *Times*. Adler calls Gopnik "the editorial counterpart of [publisher] **Steve Florio**," accusing him of taking credit for a "small discovery" he made as a student that was actually part of another student's doctoral dissertation. Gopnik also "let it be known," according to Adler, that the long memo current editor-in-chief **David Remnick** sent to **S. I. Newhouse** to get his job was actually written by Gopnik and editor **Henry Finder**. "I haven't seen this book; I really can't comment," says Gopnik, who denies any implication that he's a plagiarist. Says Remnick: "First and foremost, I trust Adam Gopnik—both as a writer and as a friend. Secondly, the conversation as it is in this galley rings false and/or confused." Simon & Schuster has already gotten a letter from *New York Times Book Review* editor **Chip McGrath** denying some of Adler's reporting. The section he objected to has been taken out of the book, but the publisher's spokeswoman insists that only "normal changes" are taking place, although she does confirm that new galleys will come out soon.

JEWEL IN THE ROUGH

Jewel isn't always a gem when the music stops playing, according to some insiders at CNN. They claim that the young diva, who was recently at *Showbiz Today* to sing a few songs from her new CD, *Joy: A Holiday Collection,* hit a sour note with a cleaning man. During a break in shooting, Jewel ran to the bathroom, but the peeved porter asked her to wait outside for five minutes. According to two station insiders, an irate Jewel asked, " 'How about I piss down your throat?' " But the singer has a different version: "He said, 'I will mop, and then you will pee.' I said, 'Are we negotiating? How about I pee and then you mop?' I thought I was being cute and defusing a situation," she explains. "He was offended." He walked out of the bathroom, and a grateful Jewel thanked him. "He said, 'You are thanking me for nothing. You will pee in my mouth before you pee in here,' " the singer says. "He repeated it twice. I was shocked." Jewel goes on to say a passing supervisor fired the cleaning man—but a station source says he was just dismissed for the day and is still under contract to CNN. The CNN insiders maintain that Jewel said the offensive line first, which the cleaning man then repeated back. We say *both* sides should clean their mouths out with soap.

Jewel: Unpolished?

ANOTHER FOCUS FOR CRAWFORD

Balancing modeling, matrimony, and mothering may come easy to **Cindy Crawford**, but she's having less of an easy time with her acting career. It was almost a year ago that Crawford's scenes were shot for her second stab at the big screen, *The Simian Line,* a multi-couple romantic comedy. But after director **Linda Yellen** and her producers held a focus-group screening of the film, which stars such other big names as **William Hurt**, **Lynn Redgrave**, and **Harry Connick Jr.**, they found something was missing—with Crawford's role. So they scheduled a reshoot, which took place about three weeks ago in Manhattan. Producers of the project swear this is the last take, and according to associate producer **Judith Zarin**, the problem had nothing to do with the *Über*-model's acting ability. "It was more of an additional shoot than a reshoot," she insists. "We created scenes to expand Cindy's character." Now, if they can just expand her range.

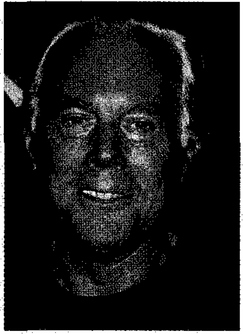
BEING (A FICTIONAL) SUSAN ORLEAN

The **Edmund Morris** disease is catching: All writers seem to want to put themselves in their stories these days. **Charles Kaufman**—the red-hot scribe of *Being John Malkovich*—was hired by **Jonathan Demme** to adapt **Susan Orlean**'s *The Orchid Thief* for the screen. Kaufman's just handed in a script called *Adaptation,* about a writer who's hired to do a screenplay based on Orlean's book but hits a major case of writer's block. In the process, he becomes obsessed with Orlean from her book-jacket photo. The script "could be called *Being Obsessed With Susan Orlean,*" reports one source who's read it. And it's also attracted *Malkovich* director **Spike Jonze,** who has just signed on. Orlean says she was given the script over lunch by some apprehensive producers, who did their best to prepare her. "They handed it to me delicately and said,

Photographs by Robin Platzer/Twin Images (2).

ARMANI SHOW LOOKS TO BE IN THE BLACK

The Guggenheim in black? With all seven stories of Frank Lloyd Wright's spiral slated to be given over to **Giorgio Armani**'s sleek designs from October 13, 2000, until January 10, 2001, one idea under discussion is to showcase the designer's "non-color palate" by painting the rotunda black, according to an art-world source. French architect **Jean Nouvel** and American director **Robert Wilson** are designing the show jointly, but their plans have "not been determined yet," insists a Guggenheim spokesman. If the black-out sounds familiar, it's because the designer has done it before, draping the soaring, frescoed, colonnaded hall of 55 Wall Street in black for his Emporio Armani show in April 1998. While Armani can be expected to take a keen interest in the retrospective's design, what he's not doing is sponsoring it. According to the spokesman, the museum is now "looking at an array of outside corporate sponsors." The Guggenheim has made big bucks recently by marrying art and fashion; it entered a five-year, $5 million partnership with German designer Hugo Boss in 1995, and the sponsor of last year's blockbuster "Art of the Motorcycle" show was clothier-to-the-masses Banana Republic. But what corporation will pony up the cash to celebrate a fellow corporate giant?



'Call immediately after you read it,' " she says. "So I decided to torture them for a day." Should **Michelle Pfeiffer**, say, play her in the movie? "I hope they [get an actress who's] gorgeous but not too gorgeous," says Orlean. "I don't want to spend the rest of my life having people say, 'Oh, I expected you to look a little bit more like **Bridget Fonda**.' "

WILL GMHC GET A NEW LEASE ON LIFE?

The staff keeps changing at Gay Men's Health Crisis—but maybe the real problem is its real estate. The group spent $12.5 million two years ago renovating the twelve-story building it rents in Chelsea. But when faced with a $3.45 million deficit in July, then-director **Joshua Lipsman** announced plans to sublet four or five stories to save an estimated $500,000. That still hasn't happened, despite the fact that one floor has been vacant for some time and several others are currently being cleared. "We're in the midst of our negotiations," insists landlord **Frank Ring**. Evidently, they've been in the midst for some time; asked when the talks began, Ring laughed and said, "You mean the last time? We have *ongoing* negotiations." Meanwhile, GMHC's communications director, **Marty Algaze** (onboard for seven weeks), says that the new financial officer (six weeks) has been "working very hard on this stuff." But neither he nor **Ana Oliveira**—who replaced Lipsman as director two weeks ago—has yet found a suitable subtenant. Five stories in Chelsea, anyone?

ARTIST PAYS DUES; RUDY'S SAD NEWS

BANK ROLES: Just because he's become a director doesn't mean **Julian Schnabel** has forgotten who buys art. The painter is working on his second movie, an adaptation of the late gay Cuban novelist Reinaldo Arenas's memoir, *Before Night Falls.* **Johnny Depp** and **Sean Penn** are the stars, and **Manuel Gonzalez** has a supporting role. Who, you may ask, is Manuel Gonzalez? To art-world insiders, he may be more important than Depp and Penn: He's in charge of Chase Manhattan Bank's corporate art collection and has been for twelve years. "No, this is not a new career, and yes, I had a wonderful time," Gonzalez says with a laugh.

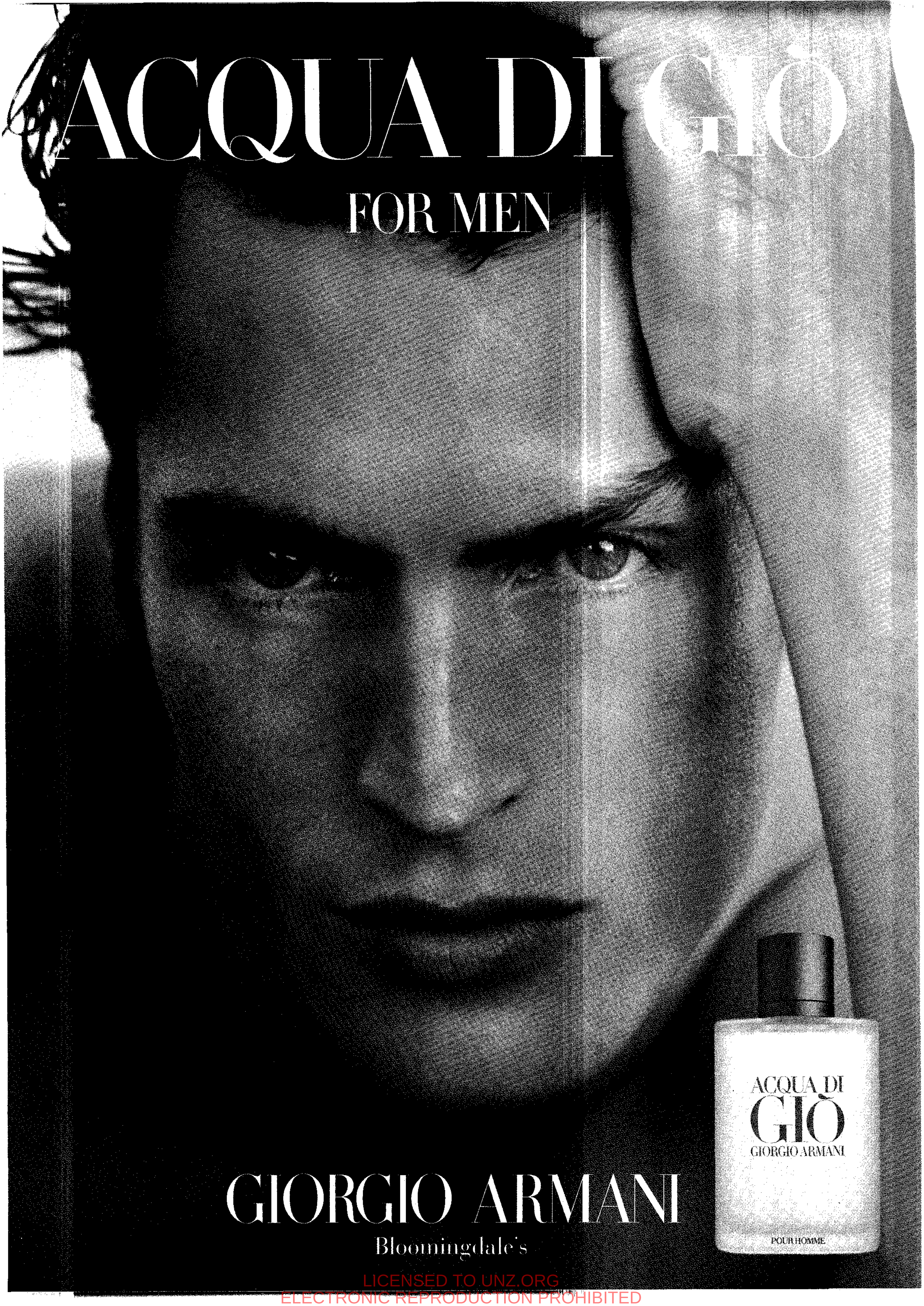
RUDY EATS OUT: Looks like it may be curtains for **Rudy Giuliani**'s favorite haunt. Coopers Classic Cars & Cigars, the midtown joint where the mayor frequently dines on grilled-chicken Caesar salad and lights up a few stogies, has been put on the block. Says a City Hall insider: "I know the mayor will miss it. It's been his great little oasis." Owner **Elliot Cuker**, who also owns a vintage-car dealership, has been buds with the mayor for a long time. In fact, nearly twenty years ago, he sold the pre-Donna, hot-rodding Rudy a sleek silver Porsche 911. Cuker says that after only two years, he's given up on the restaurant business. "I just lost my heart for it," he admits. "It's time to do other things." Perhaps a little campaign cruising with his political pal?

Additional reporting by David Amsden and Suny Sehgal.

MADONNA CAN'T MASTER HER OWN DOMAIN

She has embraced erotica in the past, but **Madonna** may soon express herself by suing a pornographer. Attorneys for the pop diva are threatening legal action against notorious Internet porn peddler **Dan Parisi**, who owns the domain name madonna.com—and until recently was running it as a sex site. Parisi is famous for his porn site whitehouse.com, which gets hundreds of thousands of visits a month, many from unsuspecting surfers hoping to reach the site of the slightly less sexy presidential residence, located at the similar-looking whitehouse.gov. Madonna, through her lawyers at Proskauer Rose LLP, contacted Parisi this past spring asking to purchase madonna.com, and when he declined, the attorneys warned him they were determined to seize the cyberhandle one way or another, according to Parisi lawyer **Michael Calvey**. Parisi shut down the Website but kept the name for himself, claiming he plans on giving the dot-commodity to the Madonna Rehabilitation Hospital, a health facility in Lincoln, Nebraska. However, after recently noticing that Parisi *still* hadn't transferred ownership to the hospital, Proskauer trademark attorney **Brendan J. O'Rourke** called Calvey to make another pitch, and was once again turned down. Calvey won't reveal how much money Madonna's camp offered, and when asked about the legal wrangling, Madonna spokesperson **Liz Rosenberg** said only: "There is no lawsuit at *this* time."

Photographs: top, Gregory Pace/Corbis Sygma; bottom, Andrea Renault/Globe Photos.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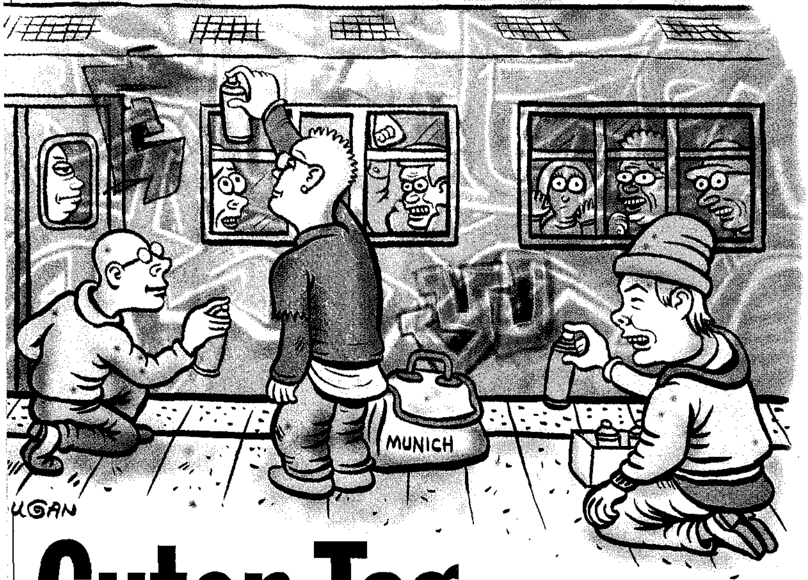


Guten Tag

Germans bring graffiti back to New York.

You won't see them gawking on the sidewalks near Rockefeller Center, lining up outside Planet Hollywood, or taking carriage rides through Central Park. In fact, you won't see *these* tourists at all—unless you frequent South Bronx subway yards or the dozens of other train-storage areas around the city where groups of spray-can-wielding foreigners (most of them, inexplicably, Germans) routinely come to make their mark. "New York is the Mecca of graffiti," says Maurice Balt, 29, who made the pilgrimage from his hometown, Cologne, in 1995. "It is seen as a tribute to graffiti itself to write on a train in New York."

"It's like a safari for them," observes filmmaker Henry Chalfant, who produced the 1983 graffiti documentary *Style Wars.* "They do a New York train, take a picture, and bring it home with them." But some of them bring home something extra: a police record. Graffiti tourists—blissfully ignorant of the quality-of-life crackdowns that have rendered subway cars obsolete as "rolling canvases" for local painters—have become so prevalent that the NYPD's Vandals Squad has busted at least one spray-paint-happy European a month for the past few years. (In fact, officers have become so accustomed to the tourists that they can tell a German can of paint from an American one just by the sound it makes when shaken.)

Davide and Raoul Perré, blue-eyed 24-year-old twins from Düsseldorf, were arrested October 5 at the offices of TATS Cru, a group of legendary Bronx graffiti writers who now stick to for-pay advertising gigs and who have made the Perrés honorary members. Vandals Squad officers charged the Perrés with painting three full-car murals at a small train-storage area near the City Hall station during their previous visit, in March 1998.

"Somebody snitched on us," complains Raoul, sitting in TATS Cru's cramped Garrison Avenue headquarters. Davide adds, "They're not able to prove it, because we didn't do nothin'." If the brothers *had* committed the act they're accused of, though, it would be something to brag about: "*Ja,* everybody wants to bomb, but maybe 15 percent of them get a train," says Davide. "Whole car, full color. This is the Oscar." But doesn't the Transit Authority now take besmirched trains out of service for immediate cleaning? *Nein.* "They run," say the brothers in unison.

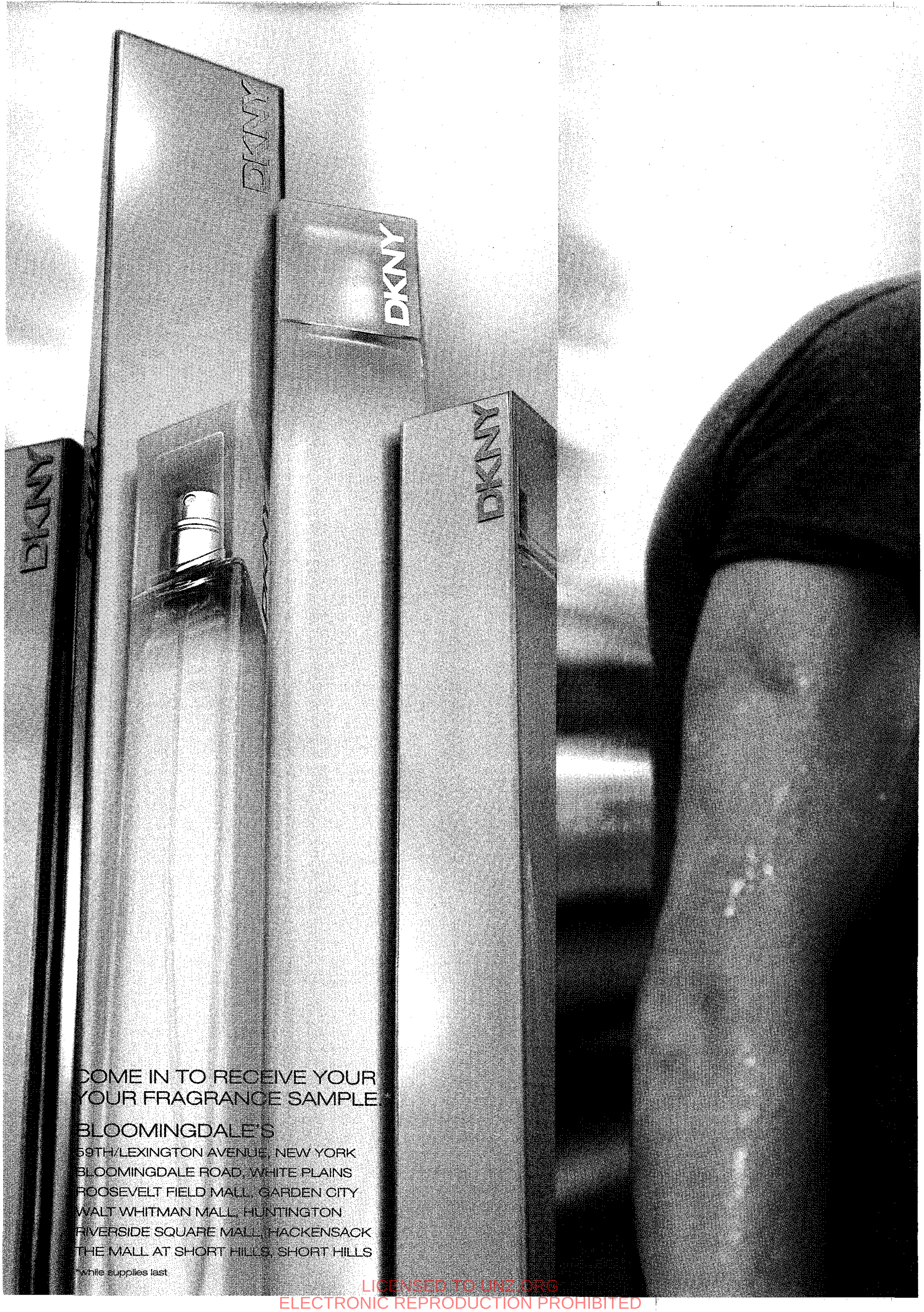
The Perrés are charged with third-degree criminal mischief, a felony carrying a penalty of up to four years in jail. They're awaiting their December 13 court date in the South Bronx apartment they've been renting since August; in the meantime, the D.A.'s office is holding their passports in lieu of $10,000 bail. "They're using these guys as examples," says TATS Cru co-founder Wilfredo "Bio" Feliciano, "to try to deter other artists from coming to New York."

Should the authorities decide to throw the book at the Perré brothers, Mirko Reisser, a Hamburg-based graffiti artist who was arrested during a 1995 visit to the South Bronx, has comforting words. "It was not really nice, but there was no violence or trouble," the Teutonic tagger says of his single night in the slammer. "I always thought jail in the South Bronx would be much more bad." Ethan Smith

The Great Rock-and-Roll Swindle?

It's 2003, you're Ricky Martin, and Sony Music has just dropped you like yesterday's Gin Blossoms. But you can always pull a Prince and sell albums on the Internet under your own name, right? Not if you signed Sony's new standard artist contract, which gives the label exclusive Web-address rights to artists' names. Performers' proper nouns have sparked a new Internet gold rush—and some acts have begun feuding with their labels over land claims. Until Sony began grabbing URL rights (a practice that's not standard in the industry), Web names often just went to whoever got there first; the Goo Goo Dolls even set up their own site (www.googoodolls.org) to compete with the Warner Bros. site (googoodolls.com), according to the Los Angeles *Times.* A Sony spokesperson said the company doesn't comment on artist contracts, but Ice-T, who sells merchandise at mcicet.com, recently advised artists at an industry convention to tell labels to "eat a bowl of dicks" rather than sign away URLs. So if Ice has mcicet.com, who owns icet.com? "Icet is some kind of intercontinental-phaser murder shit," says Ice. Actually, it's registered to Sverrir Geirmundsson, who lives in Iceland. Steve Knopper

Illustration by Michael Dougan.



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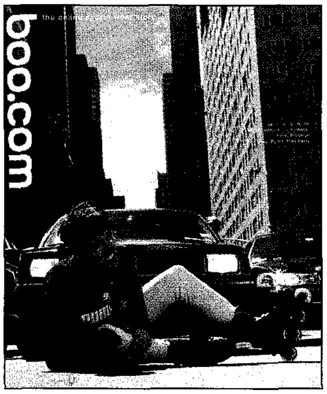
Damaged Goods

BRANDS: boo.com, Nike; AGENCIES: BMP/DDB, Wieden & Kennedy

Remember when Bill Clinton blasted "heroin chic"? Al Gore, here's your chance to act presidential: Slam "carnage chic." No, not Quake and Doom (duh) but the latest campaigns from Nike and online sports retailer boo.com, which both take pains—*literally*—to glorify self-destructiveness. Nike's commercial shows eerie video portraits of athletes' injuries—a surfer's horribly scarred knee, a wrestler's mangled ear—over the strains of "You Are So Beautiful." Boo.com's print ad shows an inline skater collapsed in pain on a city street, clutching a bloody knee. Never mind the old-school ABC Sports notion of "The thrill of victory, the agony of defeat." Forget winning and losing. The point now is to have some sort of wildly extreme risk-taking experience—pushing not *to* your limits but *beyond* them, and at any cost. It's injury fetishism for the thoroughly unafflicted suburban set, a sort of antidote to that whole wussy *Men's Health* aesthetic (perfect teeth, perfect abs). And right now, it's *the* sexiest way to turn on young guys. If MTV can reel in viewers with its Sports and Music Festival 3D (which features shows like *Death Valley Moto-X* and *Senseless Acts of Video*), surely Nike and boo.com can use images of carnage to increase revenues—if only their customers live long enough to pay their credit-card bills. **SIMON DUMENCO**



The Comeback Kids

Canadian comedians renew their 'Hall' pass.

WHEN LORNE MICHAELS signed the Kids in the Hall for a series of HBO specials in 1989, the Canadian comedy troupe was absurdist, ahead of its time, and definitely an acquired taste. But the way it exploited the relative freedom of cable TV with skits like "Dr. Seuss Bible" and "Anal-Probing Aliens" primed an audience for provocative Comedy Central gambits like *Strangers With Candy*—as well as *South Park*'s own scatological obsessions.

And the Kids themselves? "I'm 40 years old, and I'm talking about digging boogies out of my nose so people will watch Comedy Central," complains Mark McKinney as he shuffles away from a camera crew in the Upper West Side bar Fez. He and the rest of the recently reunited group (from top to bottom, Kevin McDonald, Scott Thompson, Bruce McCulloch, McKinney, and Dave Foley) are filming promo spots for a *Kids in the Hall* marathon that will air on Comedy Central (which picked up the show from HBO in 1990) in January. They'll also be "back together to take on the Man again," McCulloch boasts, with the 25-city theater show "Kids in the Hall 2000 Tour: Same Guys . . . New Dresses," which will mix new material with classic sketches. In typical Kids fashion, they also promise to guess the weight of audience members, show lots of slides, and insult the mayor's wife in every town ("Except in New York," Thompson whispers, "where the mayor's a *lesbian*").

Since the last time all five members were in the same room—four, five, six, or fifteen years, depending on which Kid you ask—some have fared better than others. "I had a mood swing right there on camera, because I just found out that Dave has *three* pilots," says Thompson, who's currently "between projects" in Los Angeles. "Those are pilot *deals*, not pilots," clarifies Foley, who just finished a four-year stint with the now-defunct *NewsRadio* and whose hair is dyed straw blond for a role opposite Brendan Fraser in the movie *Monkey Bone*. "How many pilots do *you* have, Scott?" asks McKinney, who's enjoying raves for his performance in the Manhattan Theatre Club's silly romp *Fuddy Meers*.

"I was in that Hugh Grant movie," says Thompson, who admits that his Internet fan-club venture, ScottLand.com, went bankrupt. "Oh, yes, let's see," McKinney says with glee. "Now, there have been two Hugh Grant movies lately. One of them made a *huuuge* amount of money and made Hugh Grant a superstar. The other one—well, which one were you in, Scott?" *"Mickey Blue Eyes,"* Thompson answers. Later, after sulking for most of the afternoon, he brightens and announces flamboyantly, "I'm not gay anymore. I'm not—*I want to work!*" "Scott has a new character named Rock Girlfucker," Foley agrees. " 'Show me the front door' is his catchphrase."

Struggling to escape—or is that embrace?—their adolescent fixations may not make the Kids more than cult favorites, but they already had a shot at fame with *Brain Candy*, their 1996 Prozac film farce, which ended with a maniacal plot to chemically depress everyone on the planet. Indeed, they seem not to have given up on that hope: "If you're like us," Foley sighs before the cameras, "you're full of hatred and self-doubt." LOGAN HILL

Photographs by Michael Schmelling.

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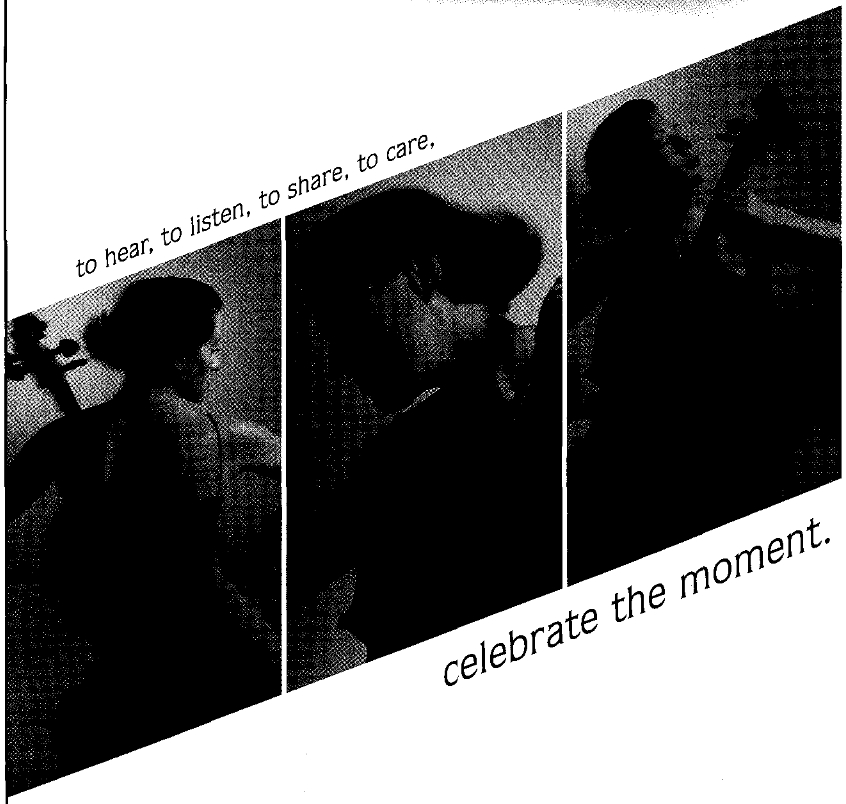
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Wigging Out

How do Brooklyn's Orthodox women choose this year's hottest hairpieces?

A SMILING GIRL WITH A Yankees cap perched atop her blonde bob bounds down the runway, followed by an elegant woman who sweeps through the room in a floor-length black cape, tossing trademark Courteney Cox tresses—dark-brown choppy layers, middle part.

The audience watches closely, all the hatted and wigged heads moving in unison, as each model takes her turn strutting down the catwalk. On a recent weeknight, what is being called the first-ever wig fashion show (a Jewish Reclamation Project fund-raiser) has drawn 400 Orthodox Jewish women to the El Caribe Country Club, a party hall decked out with strings of tiny lights. Southeast Brooklyn—Borough Park, Flatbush, Midwood, Mill Basin—is the heart of New York's largest Orthodox community and consequently one of the world's biggest wig-wearing populations. According to tradition, a married woman must cover her hair, reserving it for her husband's eyes only. Some wives opt for scarves, hats, and snoods; many prefer wigs.

The event's mane *macher* is Claire Grunwald of Claire Accuhair, who has flipped Brooklyn's wigs for half a century, filling custom orders by hand in Midwood. The Orthodox community makes up 90 percent of her client base. Her typical customer is an 18-year-old bride who buys two wigs that cost as much as $4,000 each, featuring custom hairlines, custom color blending, and a pseudo-scalp. Her most popular styles echo the natural dos of fashionable women—these days that means straight locks, a few inches below the shoulders, with a severe middle or side part. "When an Orthodox girl gets married," says Grunwald, "she wants her wig to look just like her hair."

On one trip down the runway, the mannequins show off looks their mothers, grandmothers, and older sisters might have chosen, from the Gibson Girl's chaste bun to the frizzy French-fry coif of the eighties. But then it's back to the target audience: For the show's grand finale, a classic bride is sent out in a blonde number whose Shirley Temple curls end halfway down her back. The effect is electric. After all, these are no ordinary models, as the yenta of an emcee keeps reminding the audience. They are all members of the community, and all of them, except that last bride, are *single*! ZLATI MEYER

Sad Sacks

The Giants and Jets' fair-weather friends have all but hung FOR RENT signs on their sky boxes.

FIRST, THE EXCUSE WAS BASEBALL FEVER. But now many of the city's well-heeled football fans—the ones who occupy the plush sky boxes and prime field-level seats at the Meadowlands—are finally admitting the real reason they haven't been showing up for many games lately: They simply don't like watching their favorite teams fumble. "I love to watch football," says Alan "Ace" Greenberg, chairman of Bear Stearns, before adding significantly, "but everyone loves a winner."

For Jets fans, this season has been particularly disappointing. "Going to a Jets game now is like entering the witness-protection program; you don't want anyone to see you," confides Jerry Della Femina, a longtime Jets season-ticket holder. Donald Trump hasn't been going to many games lately, either; he calls the Jets "too much to bear," though he insists he's still bullish on the Giants.

Giants co-owner Robert Tisch denies a drop-off in attendance, though he admits that one of the two television sets in his own sky box was tuned to the baseball playoffs during the Giants-Cowboys game in October. "All our boxes are sold out, and to first-class people," Tisch says. But Ira Resnick, chairman of the Film Society of Lincoln Center, says, "I'd rather stay home and watch the Knicks on TV. I've been giving away my tickets."

A music-industry higher-up who insists on anonymity explains that "the desire to be seen at the game is just not as attractive to top executives." But with luxury boxes at the Meadowlands going for $160,000 a season and up, corporate owners have made too much of an investment to let them go empty, so tickets are being parceled out to mid-level executives—or anyone in the office who will take them.

Some pigskin partisans find the absence of the fair-weather fans refreshing. "The schmoozing is really annoying," says Valerie Peltier, director of development and acquisitions at Tishman Speyer and daughter of the builder Jerry Speyer. "People make fun of celebrities like Spike Lee and Woody Allen with their floor seats for the Knicks, but at least they watch the game."

Despite the diminished see-and-be-seen cachet, some notable New Yorkers still say they would be happy to spend a Sunday afternoon in New Jersey. "No one's given me any of their unwanted tickets," says George Plimpton, who's still a Detroit Lions fan decades after his stunt stint with the team. "I'd be happy to go to a Giants or Jets game—if the Lions had an off week." ANN COLIN HERBST

Illustration by Sarajo Frieden.
Photograph by Daniel Hulshizer/AP Wide World.

The Pony Trail

The meteoric rise—and fall?—of fashion's latest fabric.

LAST FALL, EVERY STORE WAS AWASH IN THE COLOR GRAY. LAST SPRING, PARTY girls and grandes dames alike wrapped themselves exclusively in pashmina. This season, pony skin is having its fifteen minutes of fashion fame. The "it" skin (actually calf hide) has cropped up on everything from shoes and bags to coats and skirts at prices that say "luxury." But does its rapid and relentless mass marketization mean that pony skin will soon, almost immediately after its arrival, be *over*? "It better not be," says one fashion market editor. "I just bought a $900 skirt—wholesale." Below, a critical-mass calendar.

Last Spring First ponies trot onto scene when designers like Marni, Fendi, Marc Jacobs, and Michael Kors send models prancing down catwalks in pony-skin A-line skirts, clutching matching bags, for fall 1999. "I've always loved pony skin," gushes Jeffrey Kalinsky, whose self-named superstore has colonized West 14th Street.

End of August Fashion editors and civilian shoppers alike are hooked. "The sell-throughs are 100 percent," says Stefani Greenfield, owner of trendy Scoop boutiques. "The Michael Kors cow prints were special-ordered before they even hit." At Henri Bendel, shipments of pony bags arrive on Friday and disappear by Saturday.

September Suddenly not enough to go around: Jimmy Choo's zebra-print pony stilettos have wait list, despite $950 price tag. At Sergio Rossi, $750 camel-and-white knee-high boots have vanished. St. Vincent's pony jackets in all colors back-ordered continuously.

Early Fall Pony-skin passion hits masses: Nine West rushes out orange slides, Baby Gap windows showcase cow-print jumpers. Club Monaco's cow-print knee-length skirt sells out in two weeks.

Late Fall In Italy, demand causes pony crisis. "One of my tanneries had to cancel orders," says Richard Lambertson of Lambertson Truex handbags.

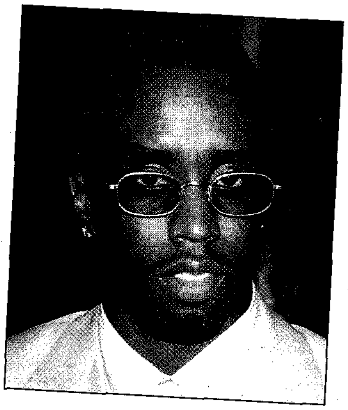
November Complete pony saturation. "If you wear it *next* year," decrees one fashion editor, "it'll be like wearing a sweatshirt that says 1999."

Last Week Designers can't stop talking about . . . python. Gucci, Prada, Calvin Klein, and Fendi have all embraced the reptile. But diehards are still in the saddle: "Pony skin is here to stay," insists Kalinsky. So it's not over? "Emphatically no!"

SARAH BERNARD

Beat the Rap

Will Sean 'Puffy' Combs pay $2 million to end his City College nightmare?



AFTER EIGHT YEARS OF legal maneuvering, only one final lawsuit from the deadly 1991 City College rap-show riot still plagues Sean "Puffy" Combs. But just as Puff Daddy's annus horribilis is finally winding down—the wimpy album sales, the cash-hemorrhaging record label, the rumored payoff to stop that nasty assault charge—this last bit of business could prove more damaging than all the others combined.

Nicole Levy was one of the hundreds trapped in the City College gym's stairwell on December 28, 1991, standing helplessly as her friend Sonya Williams was trampled to death in the panic. Nine people died and 29 were injured at the benefit basketball game and concert, which promoter Puffy and headliner Heavy D had oversold to almost double the gym's capacity. Now Levy claims the trauma triggered her own Graves' disease, a thyroid condition often brought on by stressful events. Radioactive-iodine treatments have failed to cure her, she says; her complaint lists blurred vision, fatigue, hair loss, and heart palpitations.

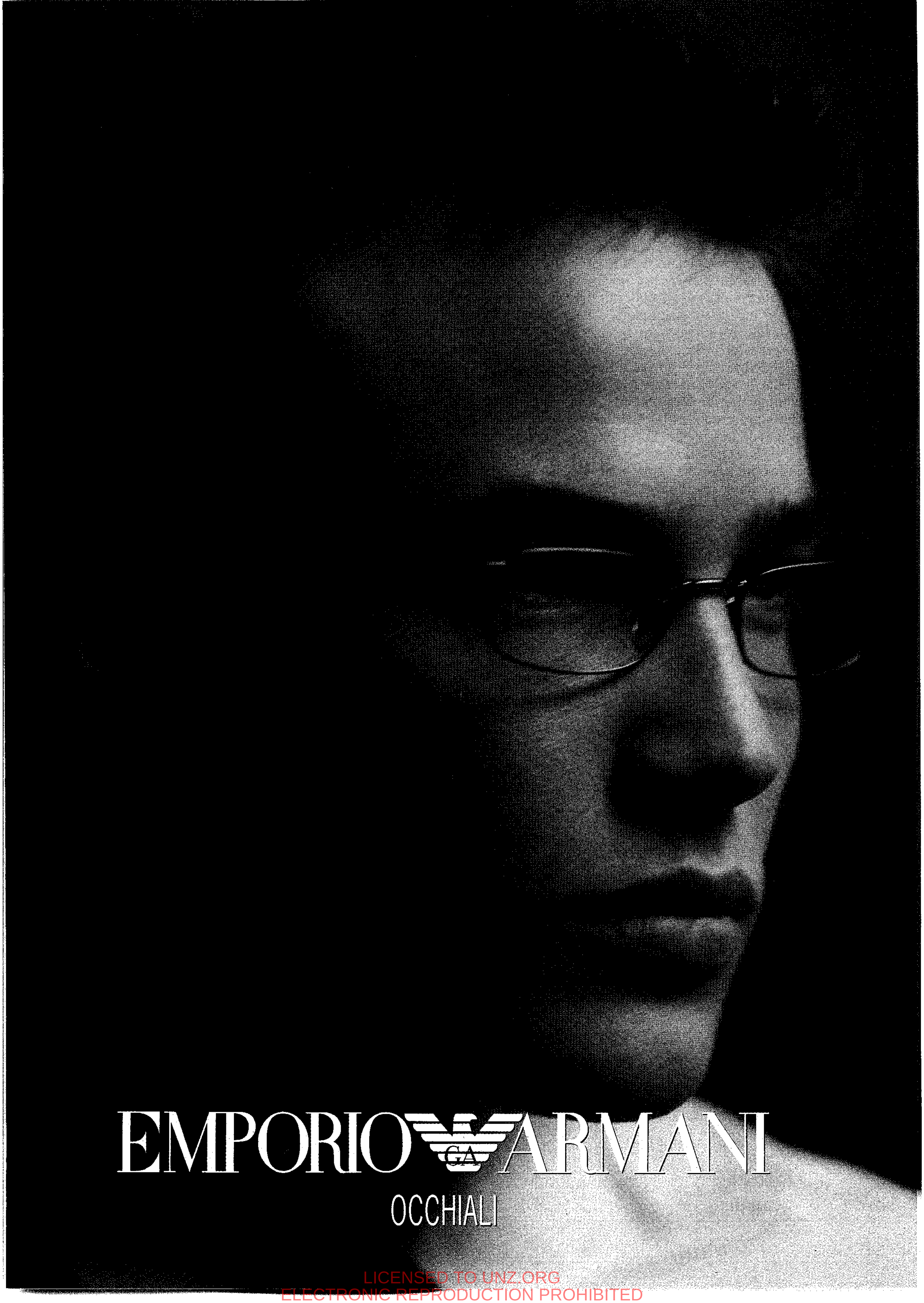
A trial is set for State Supreme Court on December 2—the first jury date to come out of the riot. Levy's lawyers have told Puffy they'll drop the suit for $2 million, more than any sum he's paid to other individual plaintiffs. They can ask for that much not only because Puffy has deeper pockets now but because they don't expect his bad-boy rep to play well before his peers: Jurors would learn that Williams and Levy were once friends with Puffy; they might also hear about a cop's deposition claiming Puffy and two women were standing around handling money as the crisis mounted. An amateur video is said to show Puffy giving first aid to victims once the stairway doors opened—but there's no indication that the show was stopped once the trouble started.

Combs's lawyer, Mark Goidell, won't discuss pretrial negotiations. Levy's lawyer, Peter De Filippis, says that even Puffy's medical expert has said the riot probably triggered Levy's illness—a claim opposing counsel refused to comment on. "I know I'll always have this condition," says Levy, now 26. "It has to be monitored, or I could go blind or have to have a limb amputated."

In today's Puffy-permeated universe, Levy can't help but notice the target of her litigation. "I think, Oh, isn't he living the life while so many people have suffered," she says. "I'm not really a rap person. Not anymore."

ROBERT KOLKER

Photographs: top, Maria Valentino/MCV (2); bottom, Gregory Pace/Corbis Sygma


EMPORIO GA ARMANI
OCCHIALI

THE SCENE

Talk Show

Photographs by Patrick McMullan

TALK WASN'T CHEAP AT THE CREATIVE COALITION'S NOVEMBER 15 benefit at Town Hall in support of the First Amendment, since the least expensive seat, including a place at the gala dinner afterward, was $1,000. But the guests still got more than they paid for, to the tune of a celebrity talkathon that went on for a full three hours. An excerpt from the "Sensation" proceedings was read by Brooklyn Museum chief Arnold Lehman. Harvey Keitel delivered a Brooklyn-inflected rendition of a portion of Whitman's *Leaves of Grass,* though Joan Rivers's remarks were racier than the famously banned text. G. Gordon Liddy blushed after she introduced him as the one who "would have made Monica wash that dress!" Dealing with more serious issues, Jon Stewart of *The Daily Show* offered a witty commentary on the Rodney King verdict and the responsible use of free speech. Lou Reed did an inimitable rendition of a couple of folk tunes one presumed had suffered the censorship blues, and Arianna Huffington dared to sing the indecipherable but at one time controversial lyrics of "Louie Louie," splicing in her own indecipherable moans. Into the third hour of the variety show, some hungry guests were hoping that a Giuliani-like master of ceremonies would cut the speeches short. The audience regained its political principles at Laura Belle's over "banned ade"—an Absolut Mandarin vodka concoction—and roast chicken. As dinner was served, one of the event's organizers was calling the performance the Creative Coalition's hostage crisis. But by that point, the speech in the cavernous restaurant was finally free. SUZANNE D'AMATO

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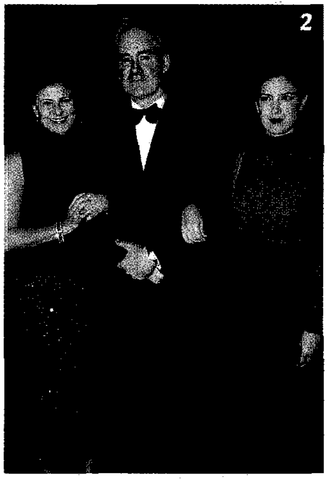
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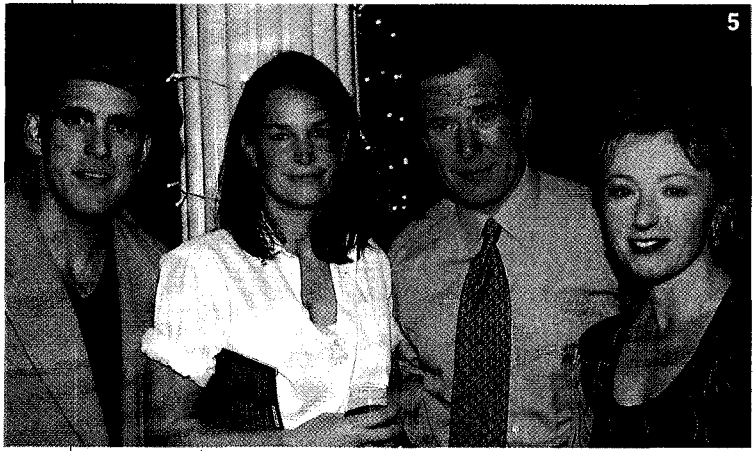
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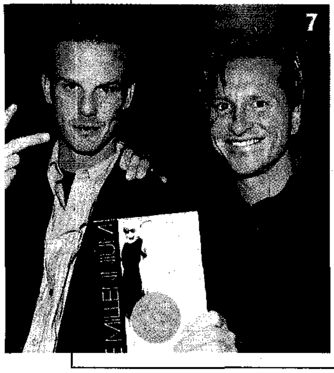
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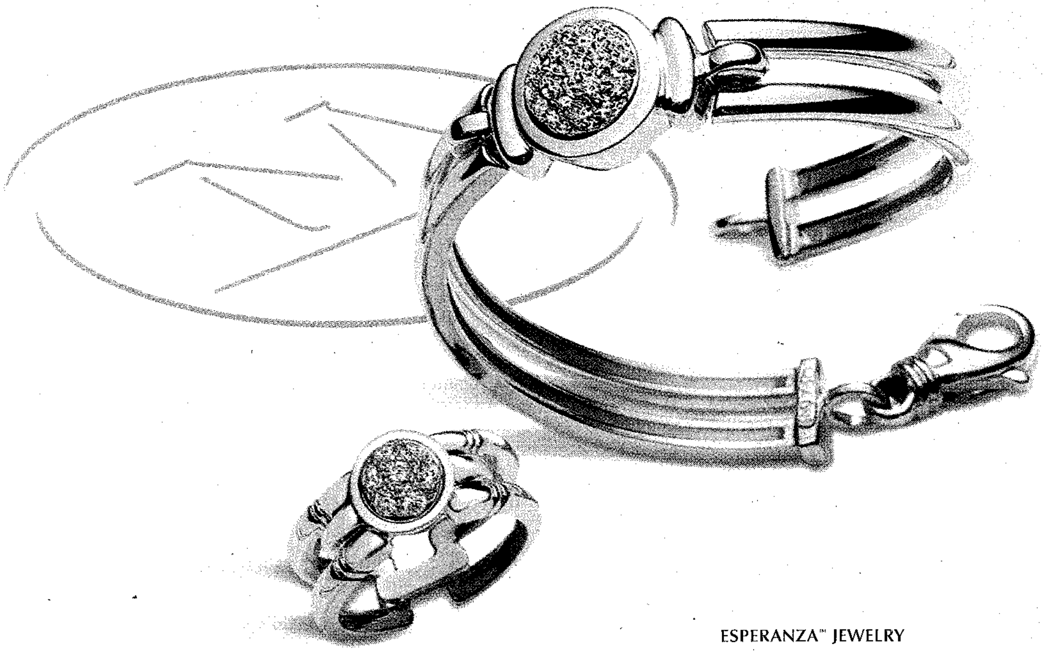
1. Joan Rivers, Billy Baldwin, Martha Plimpton, and Kate Clinton at Town Hall. **2.** Tracy Ullman, Kevin Kline, and Phoebe Cates at the Waldorf-Astoria for the Juvenile Diabetes Foundation's annual Promise Ball. **3.** Nicole Miller, Richard D. Parsons, and Cristyne Lategano at the twentieth-anniversary gala for the New York City Partnership and the Chamber of Commerce at the Regent Wall Street. **4.** Honorees Clive Davis and James McBride at the Brooklyn Public Library Foundation's third annual gala. **5.** Matt Dillon, Emily Woods, Peter Jennings, and Cindy Sherman at the Puck Building for Artwalk's gala and auction to benefit the homeless. **6.** Cornelia Guest at the opening of John Scotto's restaurant Etoile. **7.** Peter Berg and Coerte v. w. Felske at the party for the publication of Felske's *The Millennium Girl* at Joy. **8.** Rangers Petr Nedved and Mike Knuble flank Kristy Hinze at "DISHES on Ice" at Wollman Rink in Central Park. **9.** Robin Duke and Dina Merrill at the International Rescue Committee's annual Freedom Awards dinner at the Plaza hotel.

LINES OF L'ATTITUDE



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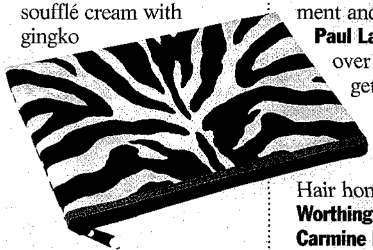
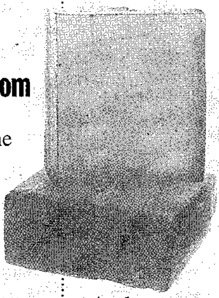
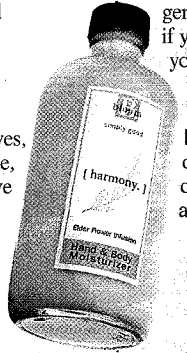
Beauty Editors Try On New Foundations

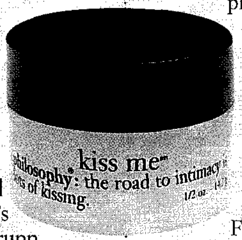
It's one thing to hand down oracular decisions on the matte-vs.-shine debate or proper eyeliner technique from a cushy perch at a glossy magazine—and quite another to do it while enjoying the IPO perks of e-commerce. This fall, editors are trading in old media for new to get in on the Internet's exploding beauty-sales market, where the already blurry line between editorial and advertising is now hardly detectable at all. This week, beauty.com joins the pack, hyping its exclusive with makeup master Kevyn Aucoin. How long before we get to see Anna Wintour peddling tubes of mascara on her own site? MAURA EGAN

SITE & EDITOR	LAUNCH PARTY	SELLING POINTS	RESIDENT EXPERTS	HOLLYWOOD ACCESS
beautyscene.com *Elle*'s Jean Godfrey-June	**Helen Gurley Brown** hosted and D.J. **Michale Morgenstern** spun at the Visionaire Gallery in October	Bloom, Weleda, Shu Uemura, and Power C soufflé cream with gingko	Gurley Brown offers advice on sexual harassment and being "cool"; **Paul Labrecque** takes over when things get hairy	Critique of **Jennifer Aniston**'s and **Rebecca Romjin-Stamos**'s "I forgot to comb my hair" looks
beautyjungle.com *Vogue*'s Wendy Schmid and Anne Weintraub	Intimate press preview at the W hotel	5S, Fresh, Urban Decay, and an exclusive on architect **Philip Privé**'s lipsticks	Hair honchos **Charles Worthington** and **Carmine Minardi** discuss static prevention and blow-drying techniques	How **Oribe** styled **Jennifer Lopez**'s tresses at the MTV Music Video Awards
sephora.com *Cosmopolitan*'s Andrea Pomerantz Lustig (Helen Gurley Brown won't be guest-editing)	At the opening of the Rockefeller flagship store, Guinean dancers and Tibetan nuns performed for the likes of **Kyra Sedgwick** and **John Galliano**	Virtual megastore offers 250 brands, including newcomers Alfred Dunhill, Anna Sui, and Joseph Abboud	**François Nars** offers tips on foundation; other experts say whether it's okay to wear opposite-gender fragrances and if you need to wash your hair every day	**Catherine Zeta-Jones**'s birthday-bash look deconstructed
gloss.com *Mirabella*'s Dorothy Schefer	Party scheduled to coincide with December 5 VH1/*Vogue* Fashion Awards in New York	Pashmina scarves, Bulgari perfume, and an exclusive on Stendhal cosmetics	**Robin Coe-Hutshing** of Fred Segal will offer monthly picks and pans	**Camryn Manheim** and **Sarah Jessica Parker** share beauty secrets large and small
ibeauty.com *Vogue*'s Shirley Lord	Party with 7th on Sixth fashion shows is planned for spring	Five hundred brands, including lines like Philosophy, Bloom, and Origins. Beauty guide even lists best surgeons for breast enhancements.	Lord and *Harper's Bazaar*'s **Wendy Buckley** tell how to battle dry skin and whether shaping your eyebrows can make you look less angry	Designers from **Anna Sui** to **Vivienne Westwood** air spring runway shows via Webcast
eve.com *Glamour*'s Charla Krupp	No party for this San Francisco firm	Fifty beauty and fragrance brands, including **Vincent Longo**, Tony & Tina, Lorac, Philosophy, and Club Monaco's Monica's Favorite lip glosses	"Eve" counsels on issues like "My boyfriend, moisturizer thief." Makeup artist Longo demonstrates techniques in eleven-part video.	The nuts and bolts of **Nicole Kidman**'s style for the *Eyes Wide Shut* premiere









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HOLLYWOOD NIKKI FINKE

Wasted

Jay Moloney enjoyed wealth, power, and an exceedingly rich life—everything Hollywood had to offer Mike Ovitz's heir apparent, except the ability to survive.

ALL WEEK, THE WHISPERING ON both coasts grew louder: *"Page Six" killed Jay Moloney.* The onetime Hollywood superagent and recalcitrant drug addict had hanged himself two days after his 35th birthday and the very morning the New York *Post* reported he had crashed and burned yet again.

Well, the *Post* didn't kill Jay Moloney. Hollywood did.

The real blame lies with the entertainment industry's aberrant values system, which infects everything and deforms it: Power becomes a weapon. Wealth turns into greed. This is a town whose citizens pray for, make possible, and derive real pleasure from the failures of their own kind.

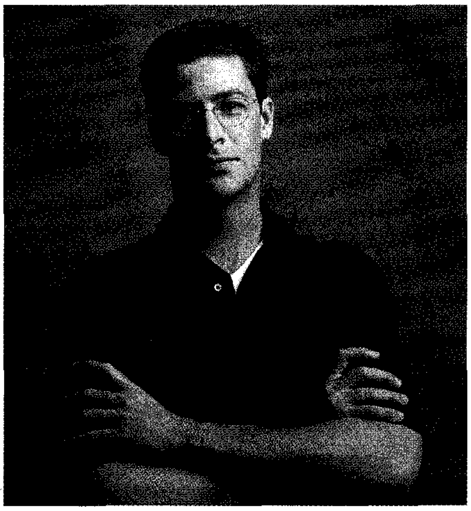
And while authentic tears were shed after Moloney's suicide, the truth is that he achieved success not merely by embracing Hollywood but by reveling in its dark side. He'd spent much of his brief adult life growing from foot-soldier-in-training to full-fledged Hollywood gangsta agent. He employed the tools (seducing, wheedling, and, if necessary, threatening, cheating, and lying) and enjoyed the spoils (the $1 million salary by age 30, the celebrity girlfriends, the Picassos, the Santa Barbara hideaways) of a Wilshire Boulevard conquistador. How fitting that *Variety*'s postmortem likening of Moloney to a "youthful Jay Gatsby" was meant as a sort of compliment. Wasn't Gatsby, after all, a racketeer?

Was Moloney's death tragic, or was it karma? His former clients and co-workers will no doubt find such a question unnecessarily harsh because they knew Moloney to be "that great guy." And he *was,* so long as your name was Steven Spielberg, Bill Murray, David Letterman, or the like. But it was as if, from the moment he began working here, the town virtually conspired to steal his soul.

Take, for instance, when Moloney dropped out of USC to begin working full-time at Creative Artists Agency in 1986. He received a check for $10,000 from Mike Ovitz, then CAA's chairman and already Moloney's mentor, with a card that read: "Congratulations on your graduation. Now go buy yourself some Armani suits." As it turned out, according to the trainee's USC chums, Moloney was still short some credits and had not officially graduated. But Moloney didn't explain that; he cashed the check and did as he was told.

OVER THE COURSE OF SIX YEARS, WHEN HE was at CAA and afterward, I spent 30 hours interviewing Moloney, trying to find out what made agents like him tick. He was a charter member of a close-knit group of five up-and-comers at CAA who, by the late eighties, had come to be known as the Young Turks—hyperambitious, good-looking males, all in their twenties, who in 1995 would take over the agency from founders Mike Ovitz, Ron Meyer, and Bill Haber.

Son of a frustrated Malibu screenwriter, Moloney was the youngest Turk. If Jim Moloney taught his son anything, it was that you had to be someone big in the entertainment industry or it would crush you like a sand flea. With no real notion of what he wanted to be other than a member of the showbiz elite, Jay enrolled at USC, the best industry-networking school next to Harvard. After his freshman year, in June 1983, Moloney, thanks to veteran agent Marty Baum, who knew his father, landed one of CAA's plum internships.



Beautiful Turk: Moloney was one of CAA's hottest agents.

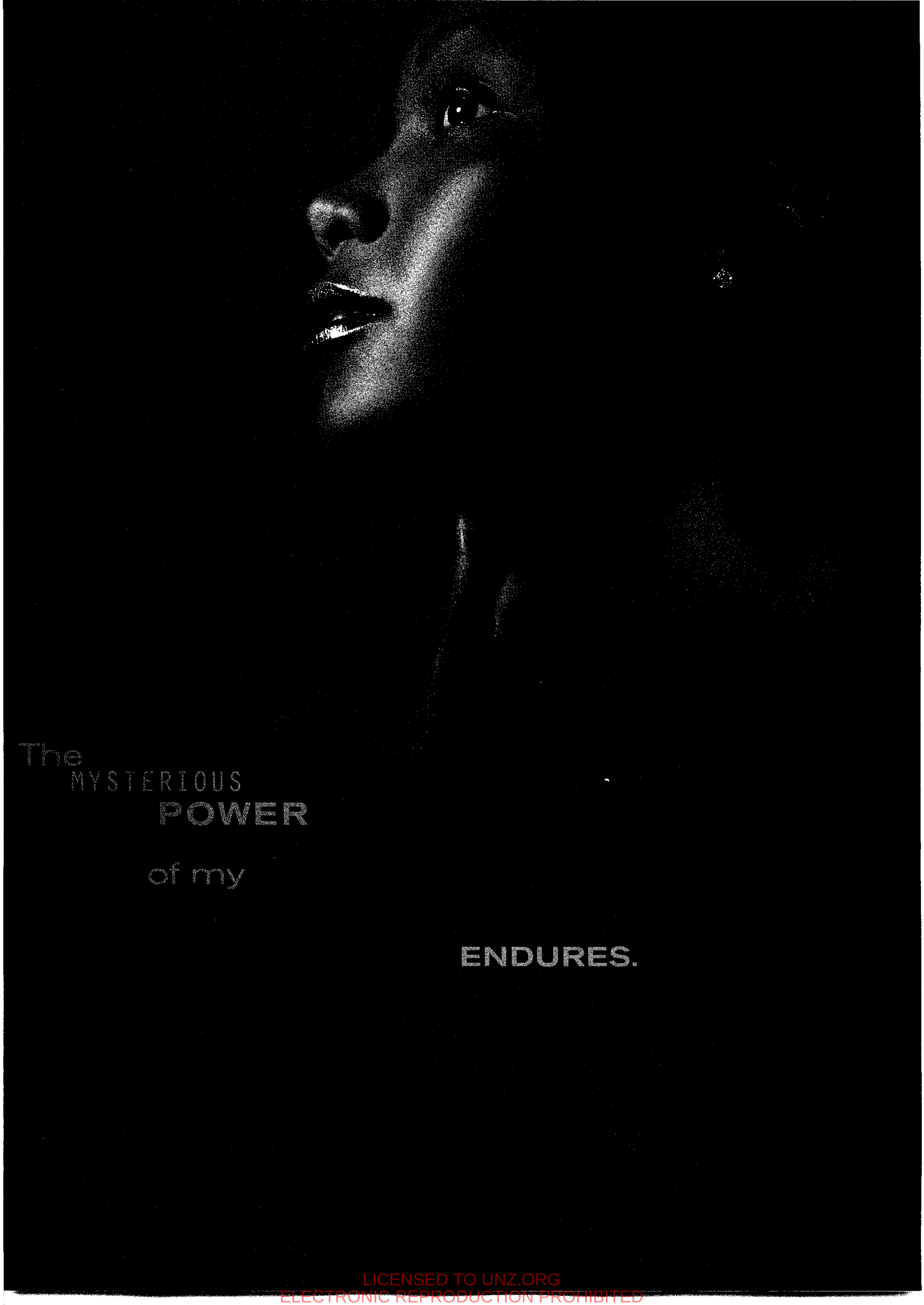
As a "Summer Camper," Moloney didn't work in the office alongside the scions of Hollywood's rich and famous or Wall Street's Establishment offspring. Instead, he was a nanny at Ovitz's Brentwood home, watching the kids, changing diapers, and driving the chairman's wife around town. Eventually, Moloney was moved into the mail room. Charming, affable, loyal, he worshiped his boss and took every opportunity to kiss ass—his words. His reward was being assigned to Ovitz's inner sanctum.

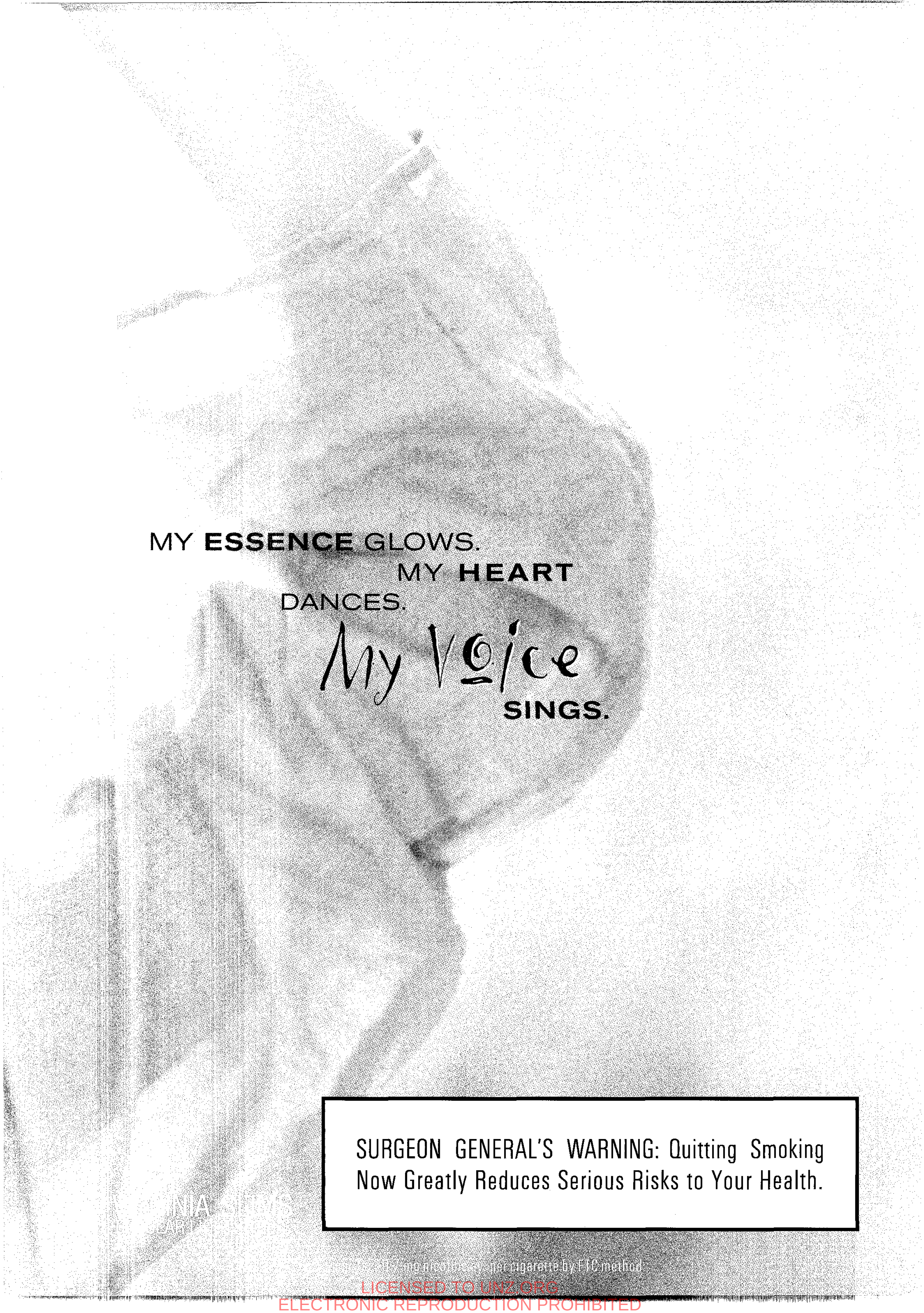
Moloney was quick to emulate Ovitz's ingratiating and manipulative ways, making contacts and promoting himself. He became Wolfgang Puck's unofficial reservations vetter, verifying for Spago's maître d' who was deserving of an A table on any given night. Other Ovitz assistants had been discreet team players who used their influence to protect or help their friends and co-workers; not Moloney.

Once, two of his college buddies showed him their screenplay about two young athletes trying to make it to the big time. "This is great," Moloney told them. "Let me see what I can do with it." Months went by and they didn't hear back. Years later, however, one was chatting with an acquaintance who had visited the set of a movie in production. "What's it about?" the screenwriter asked. Suddenly, the USC grad was hearing his own story line. "Wait a minute, let me tell you how it ends," he said.

The screenwriters confronted first Moloney, who denied any wrongdoing, and then an entertainment attorney. "It's an obvious lift," the lawyer told them. "But you're up against an enormous machine. I charge $250 an hour. And you'll just lose." Later in his career, Moloney often had fingers pointed at him whenever a lawsuit was threatened or filed against CAA for theft of intellectual property. But what made this particular tale stunning was the fact that Moloney was living in one of the writers' apartments at the time.

Photograph by Nigel Parry/CPi.


The MYSTERIOUS POWER of my
ENDURES.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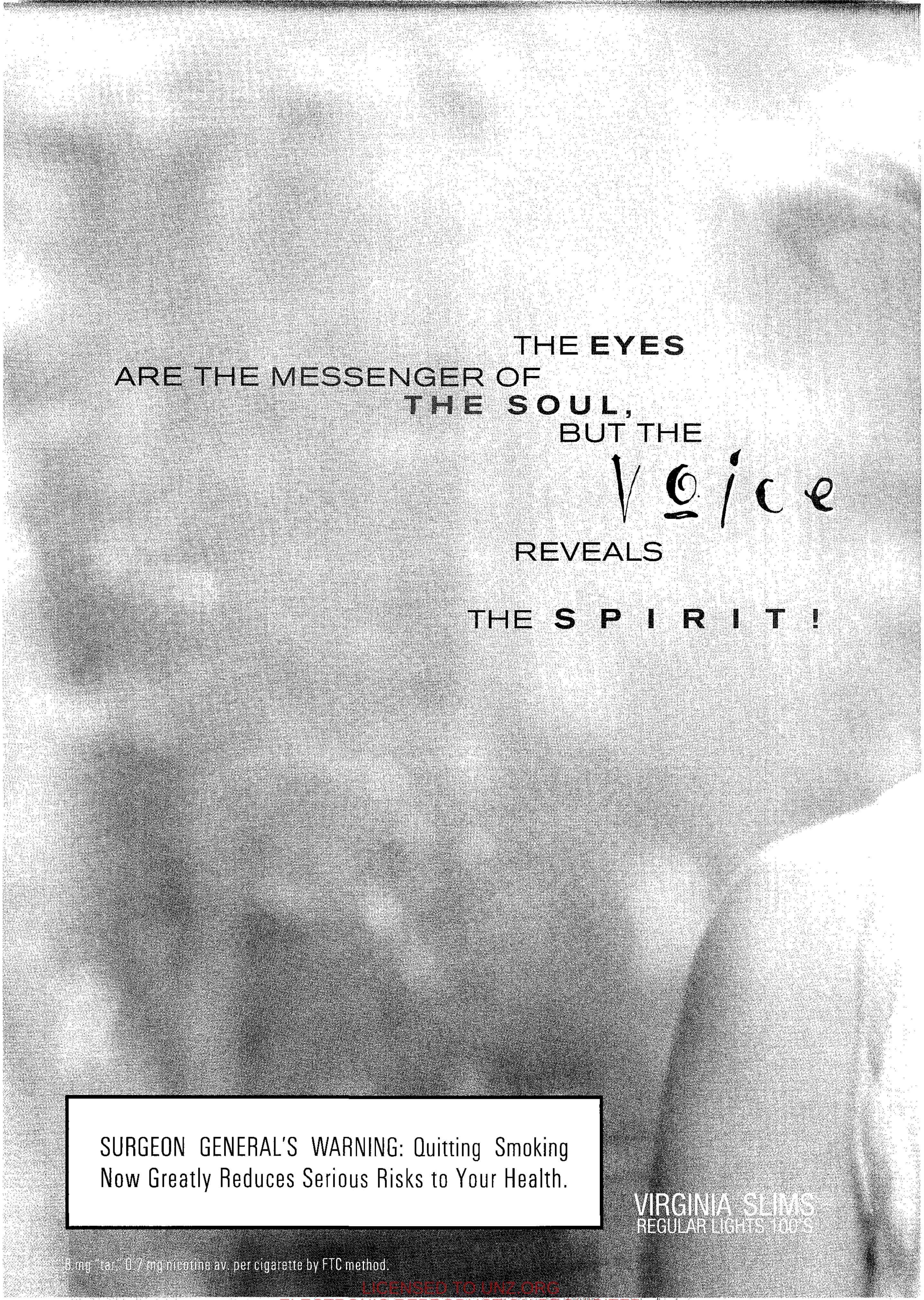
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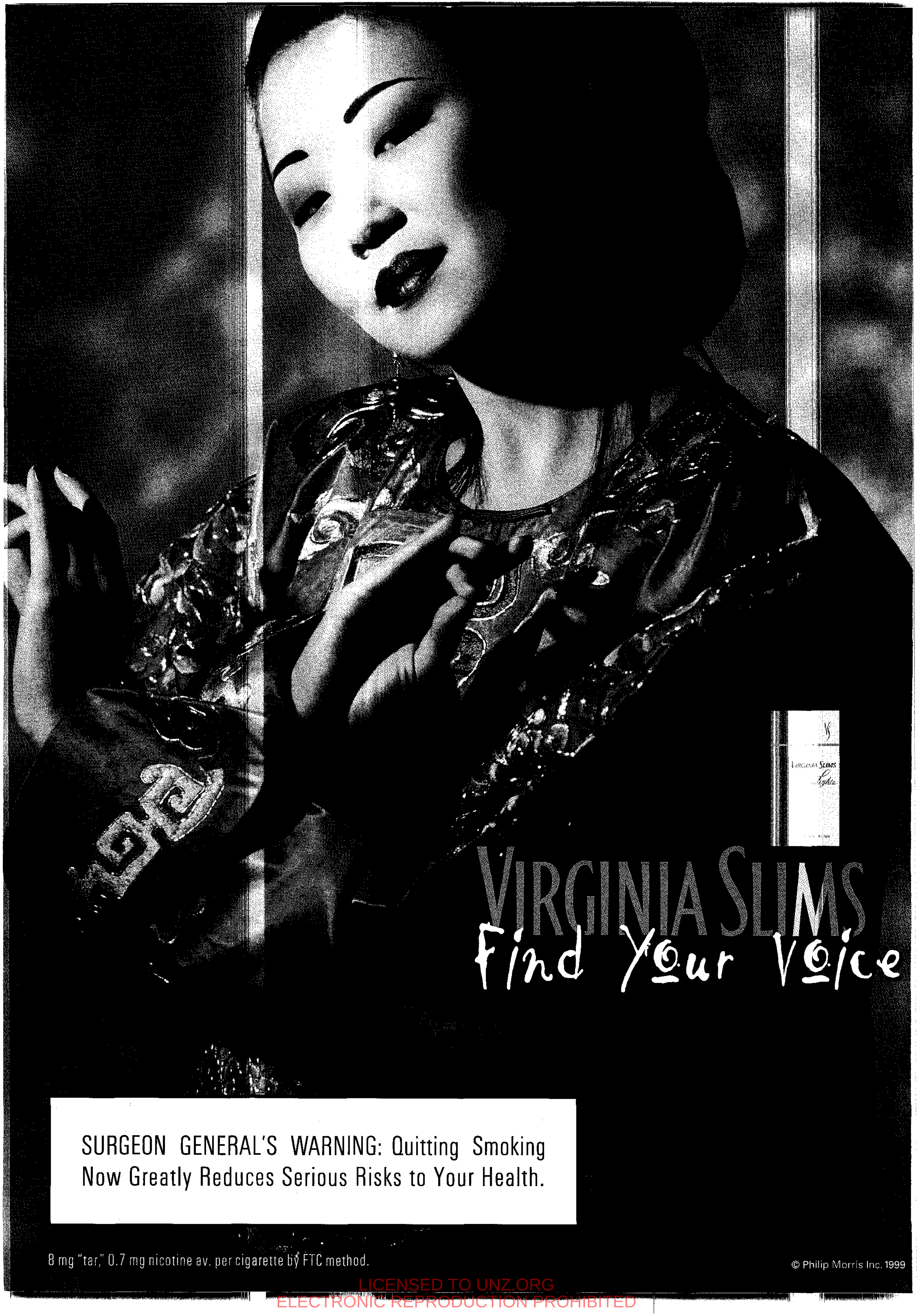
VIRGINIA SLIMS
Lights
VIRGINIA SLIMS
Find Your Voice

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

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At CAA, Moloney was Ovitz's spy, routinely reporting back to the boss everything the underlings said and did. When Moloney told Ovitz a senior agent had confessed a reluctance to steal clients from smaller agencies, the agent was soon pushed out. In return, Ovitz gave Moloney incredible access, allowing him to sit in on meetings where other assistants weren't allowed. Once Moloney was made an agent, Ovitz served him his most prized clients—Sean Connery, Dustin Hoffman, Bill Murray—on a silver platter. No agent has ever been given such a huge leg up at the outset of his career.

Eventually, Moloney would also represent directors Martin Scorsese and Steven Spielberg, both signed by Ovitz. As Ron Meyer used to explain to Jay's jealous colleagues, "Mike always thought that anybody he trained was better than anybody else." Later, Moloney added to his own myth by helping steal directors Mike Nichols from ICM and Tim Burton from William Morris.

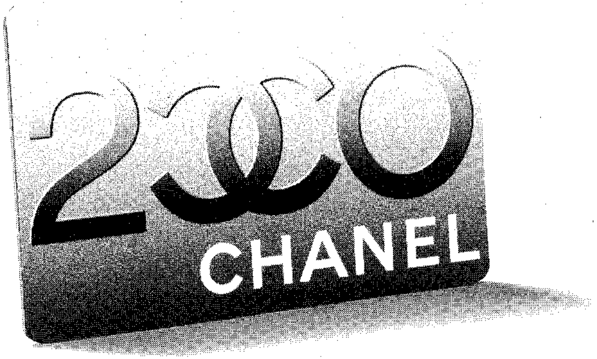
MOLONEY MAY NOT HAVE HAD A STRICT devotion to the truth (Connery ended up leaving him after the agent brazenly lied to him), but his charming glibness served him well in Hollywood. The tallest and best-looking of the Turks, he flaunted a brief fling with Sherilyn Fenn at the height of her *Twin Peaks* fame and also dated Jennifer Grey and Gina Gershon, among other starlets.

By the early nineties, the Young Turks were working hard and playing hard together. They hung out at Mortons or Spago at dinner, the Peninsula hotel for drinks, Matsuhisa for sushi. They went to the same nightclubs, attended the same charity events, flew to Hawaii for golf or Colorado for white-water rafting or the Bahamas for a tan. Moloney rented a house in Santa Barbara where they would party when they tired of his Hollywood Hills and Malibu pads.

Being dependent on Ovitz was both the key to Moloney's success and a deep source of insecurity. Once, at the posh Hotel du Cap, where lounge chairs were reserved with a small place card, Moloney booked his as "Michael Ovitz" even though the chairman was in California. Another time, Moloney had a Hollywood auto broker deliver four different cars in a week. Originally ordering a souped-up Ford Explorer, Moloney had decided the "car isn't me," and kept changing his mind until he settled on a BMW, the stereotypical agent's car driven by Ovitz.

Moloney seemed too slick even for Hollywood. Stories circulated about how he'd slap you on *(continued on page 170)*

CELEBRATE 2000



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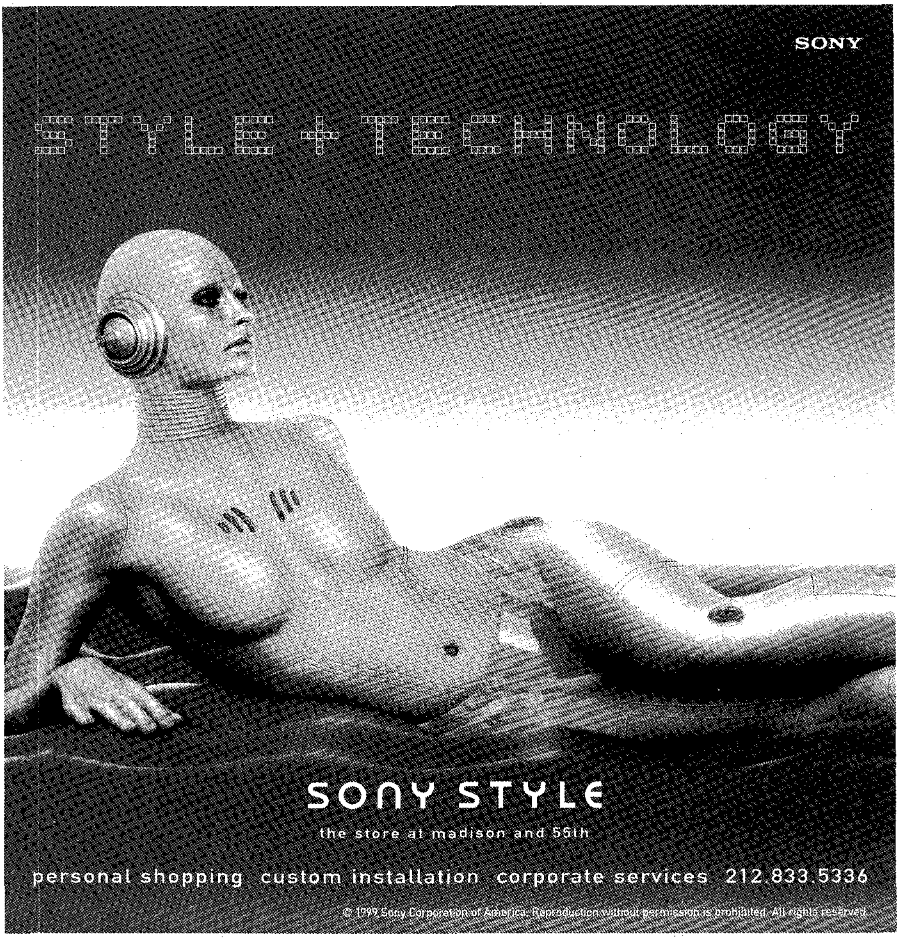
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Meet Roger Black

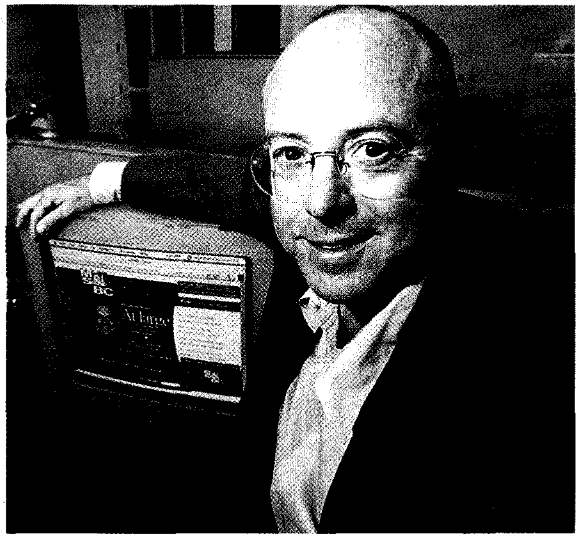
He pioneered the use of computers in design, cut the best deals, and made himself synonymous with the modern magazine. And he doesn't break a sweat doing it.

THESE ARE BIG MOMENTS IN magazine design: *Esquire* in the sixties, when George Lois creates a new iconic vocabulary of celebrities and politics (Muhammad Ali as St. Sebastian, for instance); *New York* in the late sixties and seventies, when Milton Glaser and Walter Bernard reengineer the architecture of a magazine page (sidebars, callouts, subheads; type as graphic element); and Condé Nast, in the eighties, when, because of the power of design emperor Alexander Liberman, art directors become as important as editors.

And then there is Roger Black ("I've designed more magazines than you'll ever read," he has been known to say). The last thing you would ever do, or that he would ever want you to do, is associate him with one moment or magazine, no matter how significant or momentous. Instead, the goal he seems to have set for himself is to design, practically speaking, all magazines. And, to a large degree, he has succeeded—certainly he has designed more magazines than anybody else; he may also have made more money from magazines than any nonowner. This is not so much about homogenization, necessarily, as it is about, perhaps, compatibility. We (the general reader) expect magazines to look the way Roger makes them look. Roger has created a standard. Using a Macintosh, he has become the Windows of print.

Roger-watchers, who include other designers, as well as former clients, employees, and protégés (in fact, there is a Website devoted to Roger-watching), would not disagree very much with this assessment—but it would make them laugh anyway. This is strictly laughing with and not at. What's funny is that year after year, magazine after magazine, doing pretty much exactly as he pleases, in some seemingly effortless, amazingly overpriced fashion, he somehow keeps everyone happy—many even find him endearing.

Most recently, the *National Enquirer*, the *Star*, and the *Globe*'s new owners—a buyout firm undoubtedly thinking of a tabloid IPO—have hired him. Roger's redesigning the tabs seems way off. Roger's stock-in-trade is fealty to classic, elegant typographical standards—serif type and Oxford rules—while a sensationalist tabloid's reason for existing involves pretty much an opposite philosophy about type (the more vulgar the better) and taste. Obviously though, even the tabloids, forced to compete with the tabloidization of the general media, must have sensed that there is something unavoidable or inevitable about Roger.



Black pane: Roger Black is the Microsoft Windows of print.

I have hired Roger, too—more than once. In each instance, I hired Roger even though it was obvious—it is part of Roger's charm that everything is obvious—that Roger himself devotes very little time to any one project he takes on (once, in a rare working meeting I had with Roger, he spent a few minutes looking carefully at a prototype and then made his single and singular contribution to the project: "Lose the Bodoni") and that his junior and junior-junior designers will do the job. So why do we (that is, virtually everyone who has a magazine to design and who is able and willing to afford him) hire Roger if we don't actually get Roger himself, and if, what's more, he'll make our magazine (or newspaper or Website) look like everyone else's?

What is the attraction? What is the compulsion to hire Roger?

ROGER HAS DESIGNED OR REDESIGNED *Rolling Stone, The New York Times Magazine, Newsweek, McCall's, The New Republic, Fast Company, Reader's Digest, Foreign Affairs, Advertising Age, Esquire,* and now the *National Enquirer* (to name just a brief sampling). His new, parallel Web career goes from parentsoup.com and barnesandnoble.com to the U.S. Senate. The accomplishment and anomaly here is not just that he could fit his style to such contradictory enterprises but that he could get along with such disparate proprietors and corporations.

What this says about Roger, I've come to think, is that he has, not unendearingly, many character traits in common with the Claude Rains character Louis Renault, the police captain in *Casablanca* who is able to prosper with Free French and Germans alike—that is, a high level of irony and an innate sense of the minimum obeisance his many patrons demand. "He is," according to one editor, "the greatest operator in New York today." Which is saying something. (Indeed, you suspect you might one day discover that he is, underneath his pleasantly cynical exterior, like Louis, a decent fellow—even a dedicated designer.)

What Roger's vast success says about the people who hire him is more complex. In some sense, the very thing that is annoying about Roger when you're paying him (that he is off in Milan at the Diana Majestic or in Paris at the Ritz) is what you value him for, too: He's taken the art out of art director. He is the antidote to Fabien Baron and Tibor Kalman and Neville Brody—the temperamental and

Photograph by Peter Lennihan.

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unpredictable designers. The fact that Roger himself is not there doing the job you're paying him for is, in some ways, a relief; you get the name without the ego.

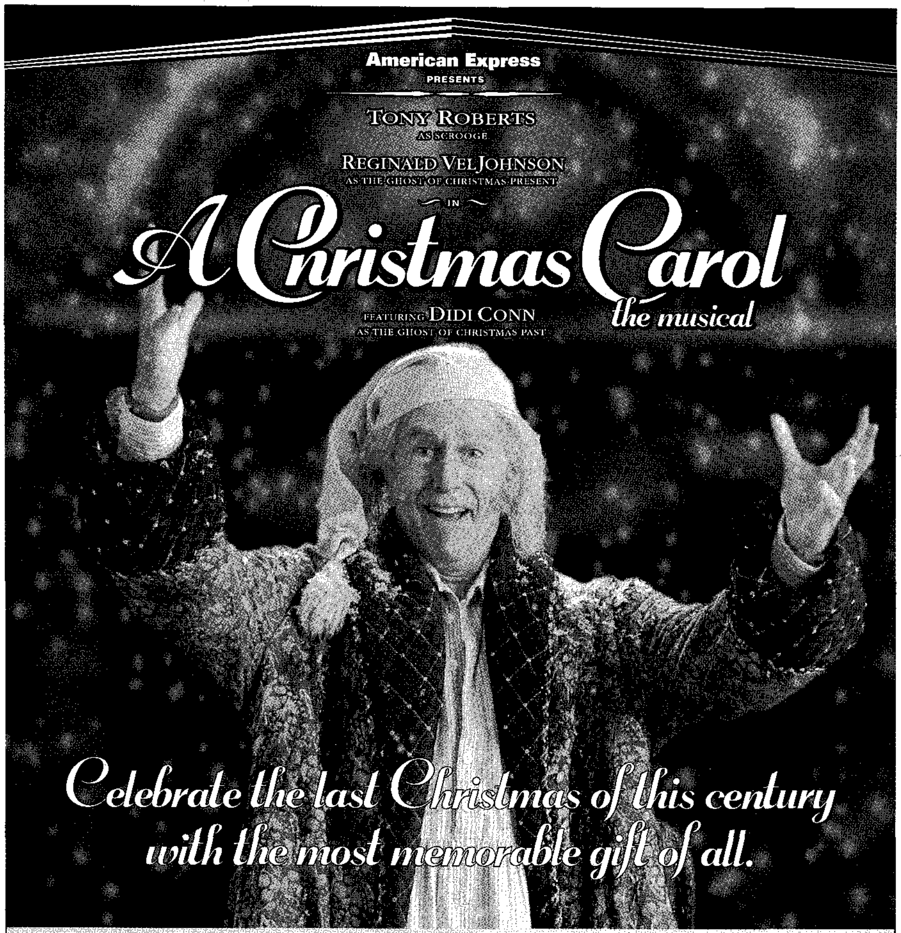
At the same time you would never, ever consider Roger a hack. Quite the opposite. Hacks deliver lesser, cheaper versions. Roger delivers Roger—which is an extremely expensive product. What he does (he cleans up what is dirty, makes the old better-than-new, "makes everything crystalline," says the design writer Steven Heller), whether you like it or not, is as branded as, say, a Philip Johnson building. And like Johnson, Roger, smartly, puts the emphasis on his imprimatur rather than, strictly speaking, his creation—after all, design can be erased, whereas the designer can't.

Indeed, one of Roger's favorite topics is his own career (in hindsight, I realize, this is just about all he talks about):

He grew up in West Texas; went to the University of Chicago in the sixties; got involved in underground publications—becoming a designer, he says, by default rather than training (again, the effortlessness). He did a brief stint at a Texas ad agency (oddly, but importantly, he is contemptuous of commercial corporate design), went out to Los Angeles and another underground newspaper, and then to *Rolling Stone,* where he became one of the principal creators of the *Rolling Stone* look—taking the underground mainstream. He emerged from the *Rolling Stone* culture as a top art director and joined first *New York,* then the New York *Times,* and then *Newsweek.* In the mid-eighties, leaving *Newsweek,* he embraced the Macintosh. The advent of the Mac is a pivotal moment in design—roughly equivalent to the arrival of the spreadsheet in finance or sound in movies or the sitcom in comedy. PhotoShop and Quark became the job. Every designer had to relearn the trade. Roger, the first to relearn, became the most expert, and the most passionate (and, at least to other designers, the most condescending).

Then, with his *Rolling Stone* colleague Terry McDonell—at *Rolling Stone,* Black and McDonell launched *Outside*—Roger created *Smart,* the first all-desktop-published magazine, backed by Owen Lipstein, the publishing entrepreneur, who was shortly to enter roiled financial waters. In Lipstein's telling, this roiling is the result of *Smart*'s huge financial drain. But no matter.

There is a famous moment in the annals of design when, the Lipstein empire facing bankruptcy in late 1990, the landlord holding Lipstein's assets (including



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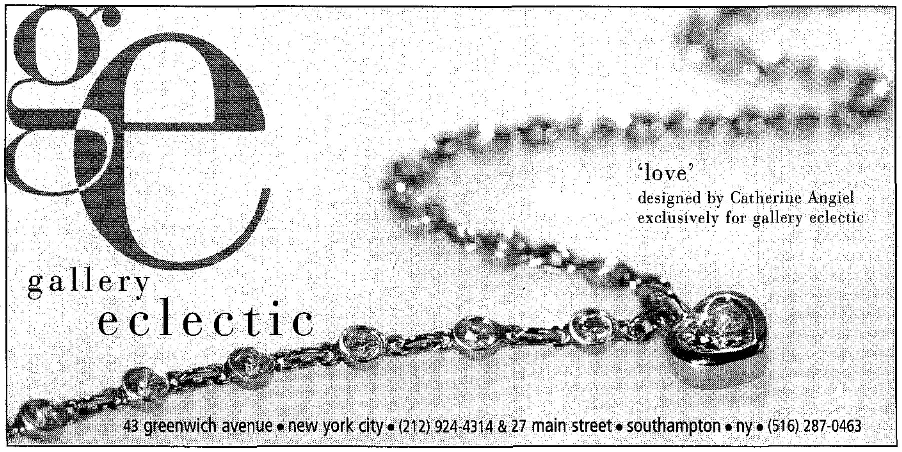

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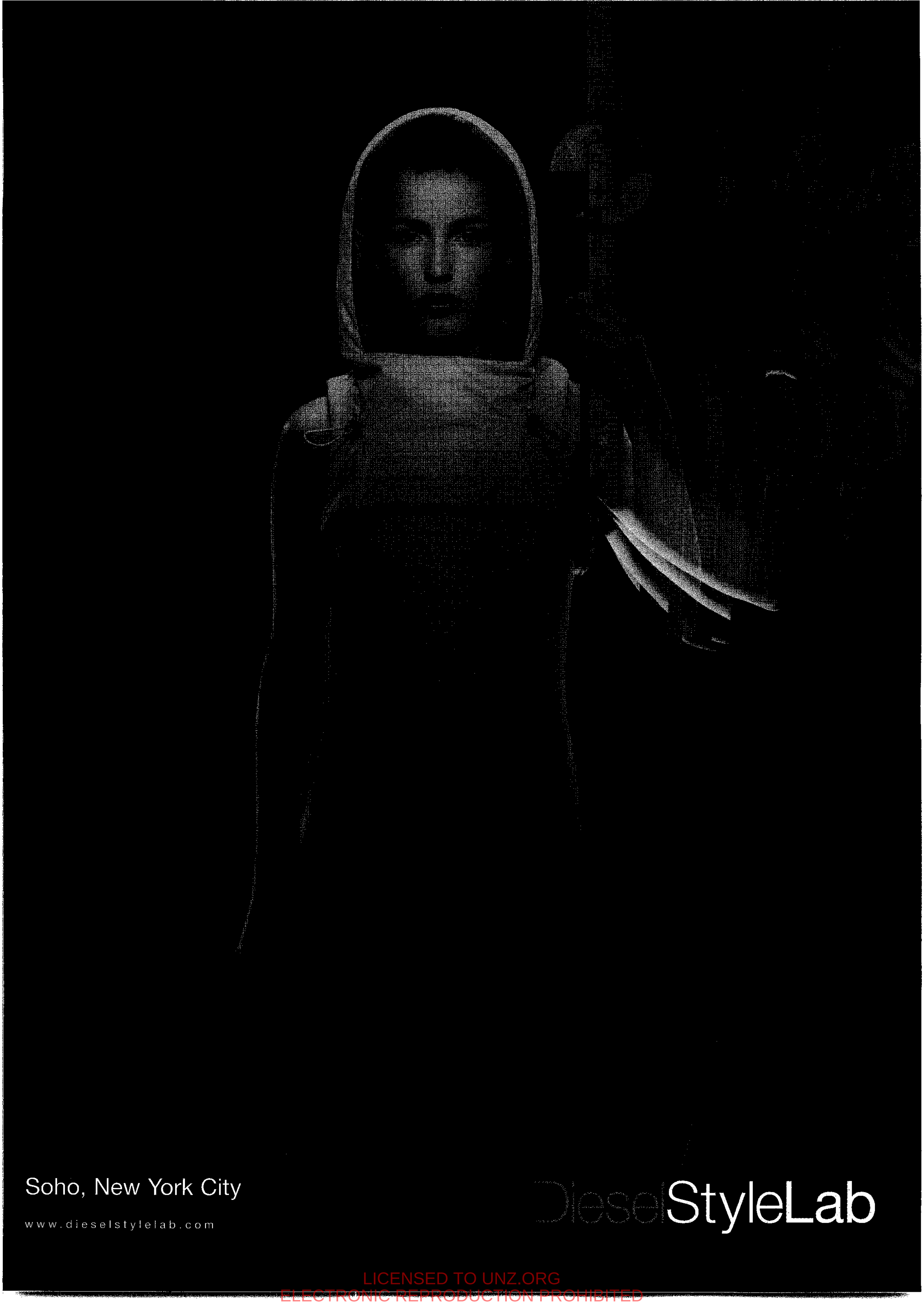
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computers) hostage, Roger stages an office Christmas party. Toward midnight, Roger mounts a desk and explains that he would like everyone to leave the building carrying a festively decorated shopping bag in which will be found not a gift but a component part of one of his many Macintosh workstations. Outside, cars are waiting to transport Roger Black, Inc., to new offices at the Hearst Corporation, where McDonell has become *Esquire's* editor-in-chief.

At this moment, Roger arrives where he was obviously meant to be. Claeys Bahrenburg, the head of Hearst Magazines, is, along with McDonell, a crony from *Rolling Stone.* What's more, Will Hearst, the most prominently placed member of the younger Hearst generation, is also a *Rolling Stone* alum and a Black chum. Roger's atelier moves into space at *Esquire's* offices; Roger draws a monthly consulting retainer as the design director at *Esquire* and as the grand design consultant to the Hearst company. The idea is that Roger will become a kind of Alexander Liberman at Hearst, except that Roger will be free to work, from his Hearst offices, on his many other non-Hearst projects and assignments.

> *"Roger stages an office Christmas party and explains that he would like everyone to leave the building carrying a* **component part of one of his many Macintosh workstations."**

While on the Hearst premises and a Hearst retainer, Roger and his aide-de-camp, Michael Goff, create and raise the financing for *Out* magazine (Roger himself, in his mid-forties and previously married, comes out during this period); at the same time, he is operating an office in Milan; designing newspapers in cities around the world; co-partnering at the Font Bureau, a digital-type house (a Roger design almost always involves a new typeface that is licensed from the Font Bureau); and launching Interactive Bureau, his Web-design agency. (The Web, desperately seeking to look real, mainstream, official, is ideally suited to the Roger treatment.) Under McDonell and Black's stewardship, *Esquire* hits the skids. But no matter. After McDonell is

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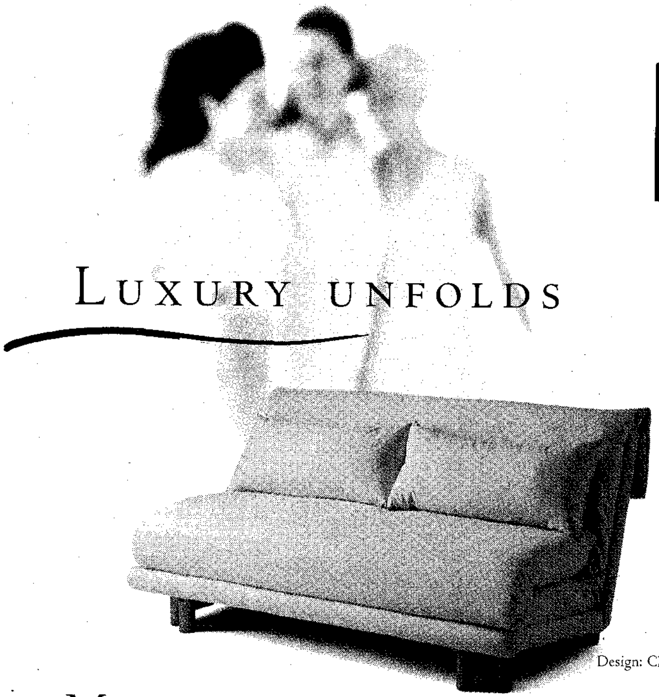

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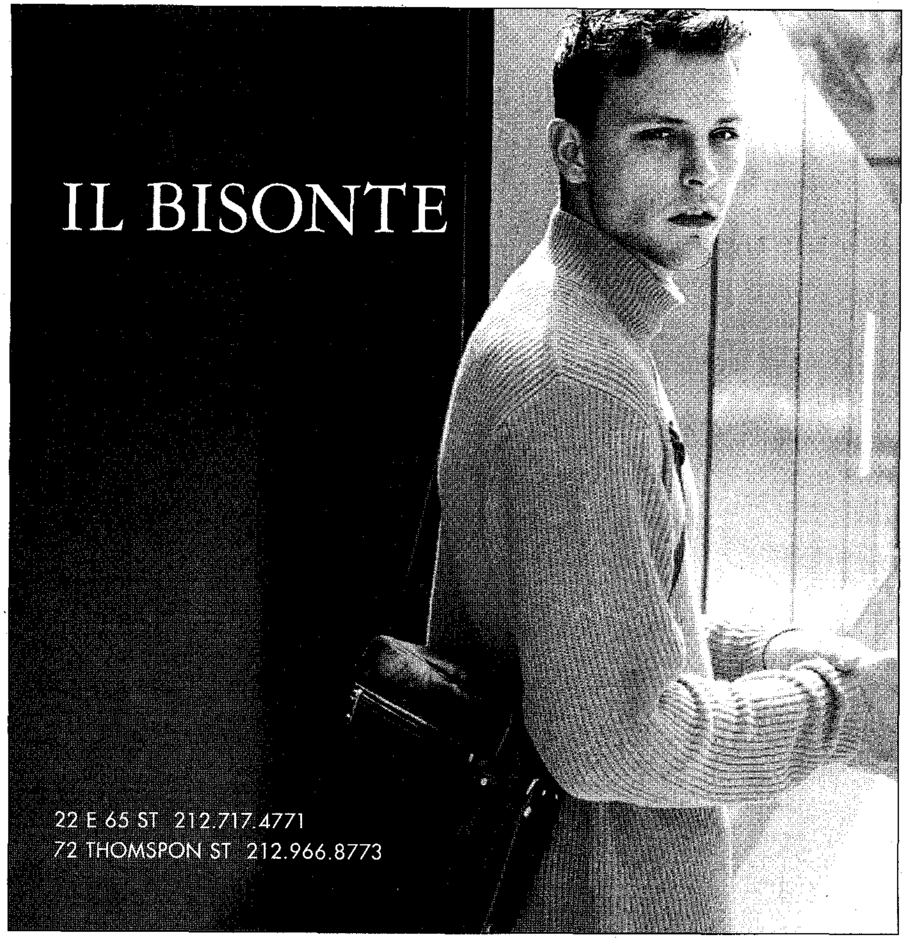

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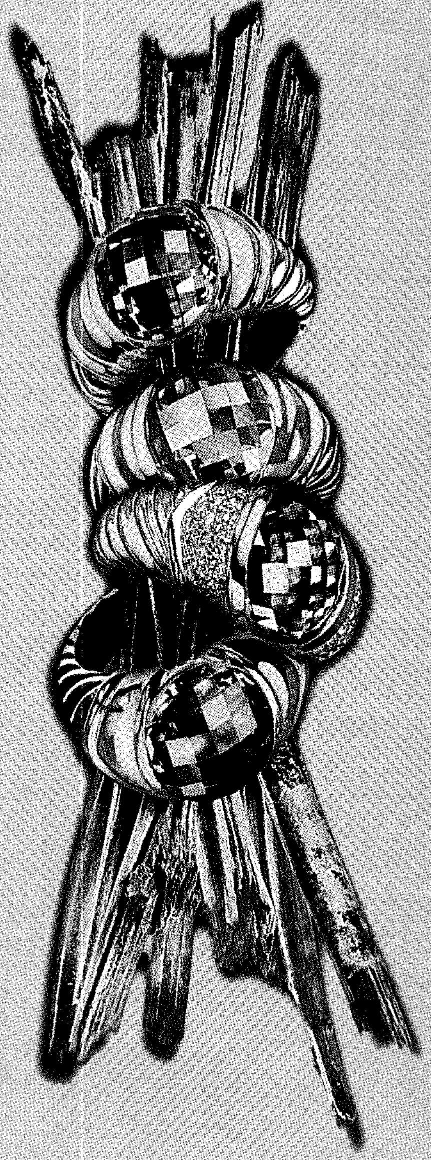

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removed from *Esquire* and Bahrenburg booted from Hearst, Roger joins Will Hearst at TCI-backed @Home. In due time, @Home goes public in a whopping IPO. This month, numerous magazines and Websites later, Interactive Bureau, as well as various other parts of the far-flung Black empire, merges with Circle.com, a public company controlled by advertising-agency aggregator Snyder Communications.

Amid these pyrotechnics of modern business—alliances, partnerships, consulting deals, equity arrangements, start-ups, ever-expanding employee rosters—there is Roger, detached, cool, virtual, rich, ever more elusive, ever more in demand (almost all his clients end up calling him, mostly with affection, Roger the Dodger). Roger, in other words, attains what in the Internet business is called scalability. There are just no limits to how pervasive he can be.

BUT THE QUESTION STILL ISN'T ANSWERED: How does he do it? Or, as important, how does he make it look so easy?

"Roger wrote me a letter the day we closed," says the new tabloid czar David Pecker, formerly head of Hachette Filipacchi. "He said we had a real opportunity to make history together. Our properties, he said, are a part of American pop culture. The *National Enquirer* is an American icon. He came out to a meeting and explained his vision to people who have spent their whole careers on tabloids, people who don't know who Roger Black is. He won them over in the first meeting. He inspired them."

It makes sense, sort of. While it's a stretch to call the *National Enquirer* an American icon—it's only iconography in the camp sense—hiring Roger is aspirational. A Roger design helps you deal with your insecurities (*The New Republic* and *Foreign Affairs* have insecurities perhaps not so different from the *National Enquirer*'s). Roger moves you toward where you want to be. At the front of the newsstand. At a power lunch. At the heart of pop culture. And, of course, wherever it is that IPOs take place. This is convergence. A Roger design makes you look like money—which is not a design statement you'll ever need to explain to anybody. Then, too, when you hire Roger, at least on those occasions when you get to see him, you'll enjoy him—"just the nicest guy," says Pecker, "and so brilliant."

With Roger, almost everyone feels it's the beginning of a beautiful friendship. ▬

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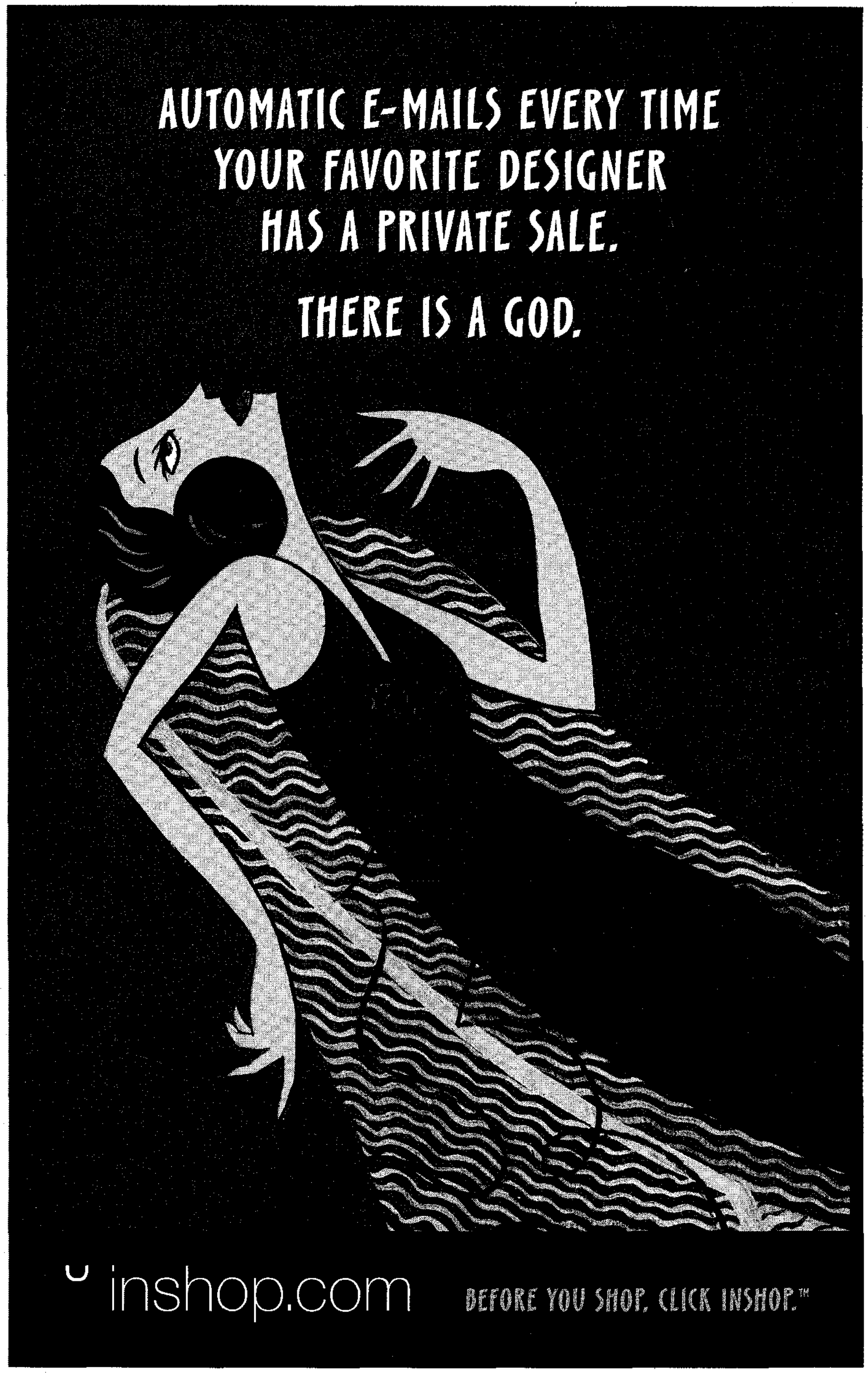
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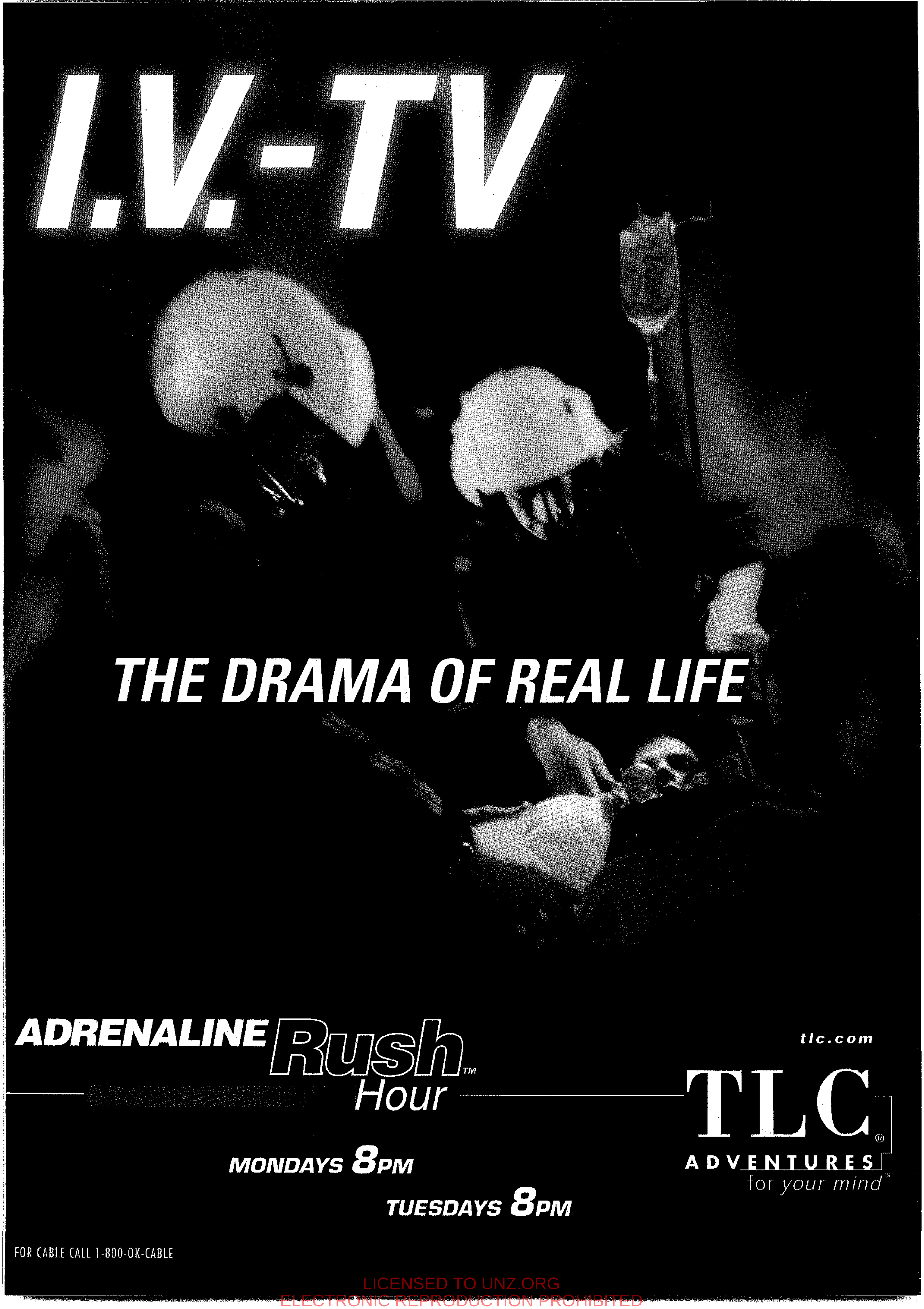
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Death Be Not Proud

The murder of Elisa Izquierdo spurred a barrage of stories, and improvements at the agency charged with protecting kids—until the press grew weary of all that misery.

RICKIANA CAMPBELL'S MOTHER sits in jail, accused of beating her daughter to death with a doll because she would not stop crying. This happened in Brooklyn, in September. Rickiana was 2 years old, and if her name and story are not nearly as familiar as those of, say, Elisa Izquierdo, whose mother murdered her four years ago, it should not be surprising. The *Times*, the *Post*, and *Newsday* all gave Rickiana's story a day. The *Daily News* followed with a few brief pieces. And that was the end of it.

Attention must be paid: Rickiana Campbell, in life (left) and in death.

This seemed odd. Here was a story so much like Elisa's: the horrific murder of a child by her parent, reports that the city's Administration for Children's Services had taken the child and her siblings from their mother only to return them, and a caseworker who somehow did not notice the telltale hints of Rickiana's palpably savage abuse (among other things, neighbors reported that on summer days she wore concealing long sleeves).

Yet the death of Rickiana Campbell attracted little attention because the stories of children murdered by their parents, or friends of their parents, or foster parents, seldom do. Consider Lillian Mezon, Lisa Nugent, Queen Baker, Darnell Fauntleroy, and Gabriella Vasquez: All of them were killed the same year Elisa died. All, like Rickiana, evoked momentary sadness but little if any outrage. Given the many hundreds of stories, columns, and editorials that followed Elisa's death, one would have expected a more indignant response when children continued to die. That there was almost none says much about the way the press approaches the stories of the city's 37,000 neglected, abused, and abandoned children whom the state has felt compelled to take from their parents (to say nothing of the half-million children in similar circumstances across the country).

Child welfare is a tough story to sell. It is ugly and cluttered, and offers little in the way of tidy remedies for lives ruined not only by parents but often by the very agency mandated to help those children. There are the occasional thoughtful child-welfare pieces in the *Times* and the *News*. But the stories of these children are too often buried in the paper, if they appear at all. Until, that is, a child's murder somehow captures the imagination of the press, whose stories, in turn, provoke public and political anger.

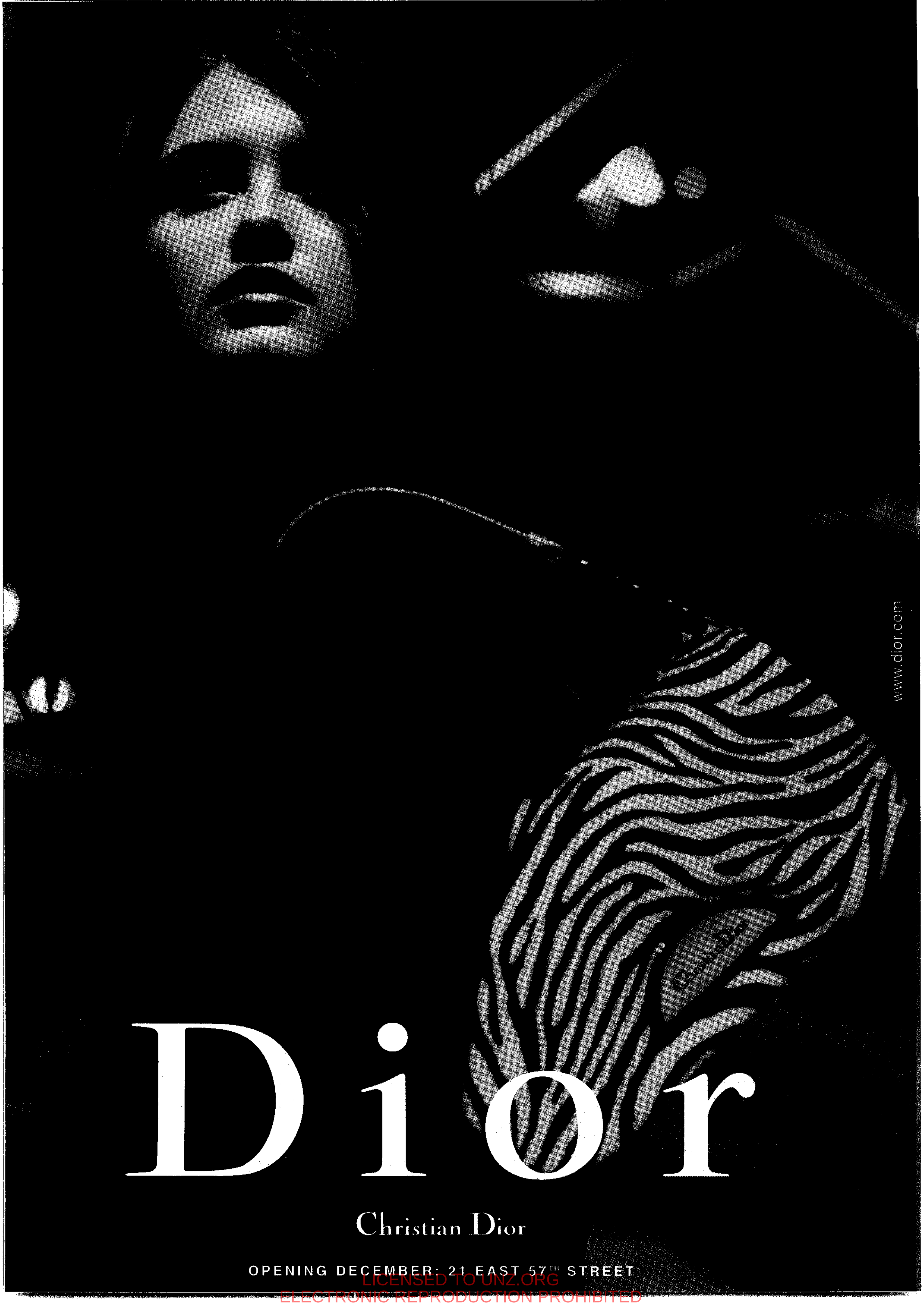
SO WHY DID THE STORY OF RICKIANA Campbell's short life and horrible death vanish? Call it "Elisa fatigue." The story was old. It sounded too much like a story that had already been told, one that had, in most people's minds, changed things. The enduring child-welfare story is that of Elisa Izquierdo, the martyred child in whose name other children might be saved.

In truth, there was reason for reporters and editors to look back at their coverage of Elisa's death with some satisfaction. It had pushed the mayor—who in the preceding months had gutted the city's budget for child welfare—to begin displaying a great if sudden interest in the fate of children failed by their parents. It led to his appointing the well-regarded Nicholas Scoppetta to head the city's child-welfare agency. It prompted the Legislature to lift the veil of confidentiality that the agency had for years used to rebuff any questions or scrutiny of its workings. Family Court, whose proceedings were historically closed, opened its doors. Scoppetta announced plans for reform, the centerpiece of which was the placement of children in foster care in their own neighborhoods and opening offices in those neighborhoods where the needs were greatest.

But another child died, and then another. And while the predictable voices of the children's advocates fairly screamed that the system remained an abomination, the words did not resonate. Besides, there was still Elisa's story, now the benchmark for both outrage and action. So powerful was that story that on September 1, two weeks before Rickiana Campbell's murder, *Dateline NBC* aired a follow-up on her legacy.

Meanwhile, the few reporters who made their way to the newly opened Family Court discovered stories of an altogether different sort, heartbreaking

Photographs: bottom, Daily News; top, Susan Watts/Daily News.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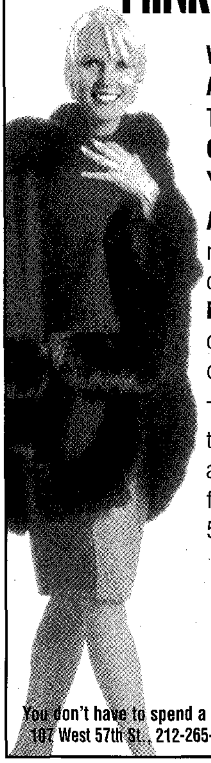

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and impossibly complex ones of spoiled lives and hapless parents and children who ran the very great risk of growing up to be just like the parents who had so miserably failed them. The work was not done, not by a long shot, but the story was a loser, offering no neat resolution—no end, in fact, at all. The story lost its appeal, so much so that when an event, a genuine peg, came along—a Rickiana—it was ignored.

Consider the declining number of stories about four murdered children over the past four years: The Nexis database of news reports finds Elisa Izquierdo's name in 1,104 stories, 339 of which ran in the five weeks after her death. Nadine Lockwood, who was found starved to death by her mother a year later, appeared in 210 stories. In 1997, two years after Elisa's death, Sabrina Green, who was brutalized and murdered by her adult sister and her sister's boyfriend, appeared 70 times. Rickiana Campbell's name appears in seven stories. By the time of her death, child welfare was no longer a hot story, no longer part of the public conversation. Interest had waned; outrage, dissipated.

AS A RESULT, WE KNOW VERY LITTLE BUT seem willing to accept a good deal about the agency that is supposed to be making life better for children. ACS has not been shy about trumpeting its accomplishments: Scoppetta hired an additional 1,950 caseworkers and provided them with far more training, speeding up assessments of children and families so that caseworkers, lawyers, and judges are not left trying to understand who actually plays a part in a child's life.

All this is commendable, yet these were the obvious reforms and were, politically speaking, not tough to sell in the wake of the Izquierdo murder. The agency now functions. But far more difficult will be the task of changing the culture of a bureaucracy that has for decades trudged along without any true understanding of its mission (are we supposed to be protecting children or keeping families together, and are those goals contradictory?) or the emotional and developmental needs of its clients.

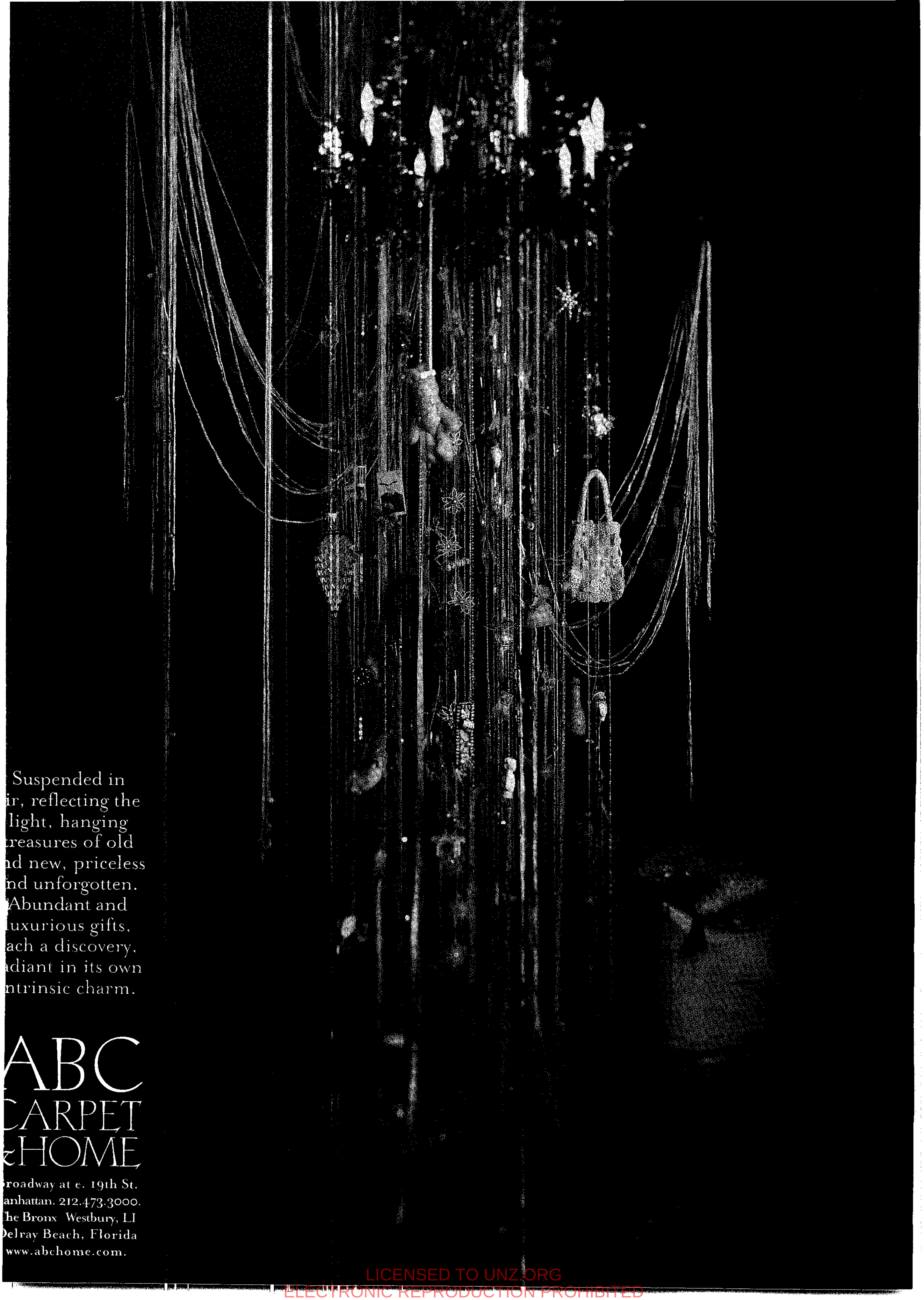
Scoppetta has proceeded slowly, for instance, with decentralization, which he has characterized as key to his reform plan and which does reflect the most progressive thinking on child welfare: that an agency can be of greatest use when it operates in the neighborhoods where most of its clients live. If a child must be placed in foster care, the thinking goes, far better to keep her in her own neighborhood, close to school, friends, relatives, and, yes, parents, so long as they are not a physical threat to her.

But awarding the first batch of contracts to 35 private foster-care agencies (the city typically subcontracts such work) in the Bronx alone took almost three years; bids have finally gone out in other boroughs. So profound a change in the agency's approach to its work will not go down easy with entrenched caseworkers.

Despite his generally good grades and favorable press, Scoppetta will undoubtedly face staff members not at all eager to move, say, to an office in East New York, and critics who will charge that his agency is only embracing clutter and chaos rather than acting decisively on behalf of children. He will be accused of being soft on parents, of being too tolerant of the failures. ACS was sued in January, for instance, by parents who accuse it of too quickly removing children from questionable homes—a charge echoed by the watchdog group Child Welfare Watch. Ironically, one persistent critic, Marcia Robinson Lowry of Children's Rights, Inc., accused the agency in July of failing to protect abused and neglected children.

> *"By the time of Rickiana's death, child welfare was* **no longer a hot story**, *no longer part of the public conversation. . . . We seem willing to accept a great deal about the agency that is supposed to make life better."*

These days, the press goes little beyond reporting the accusations. A well-intentioned appointee like Scoppetta might be gone in two years, but the agency, like the social ill it cannot seem to cure, will endure, confident in the belief that no one is really watching. Too often reporters ignore, or fail to pursue, any story other than the sensational murder (and seem to have given up even under those circumstances). The consequence of Elisa fatigue is that the agency vested with protecting children has come to believe—correctly—that the press stopped paying much attention. After all, wasn't this fixed? ▬



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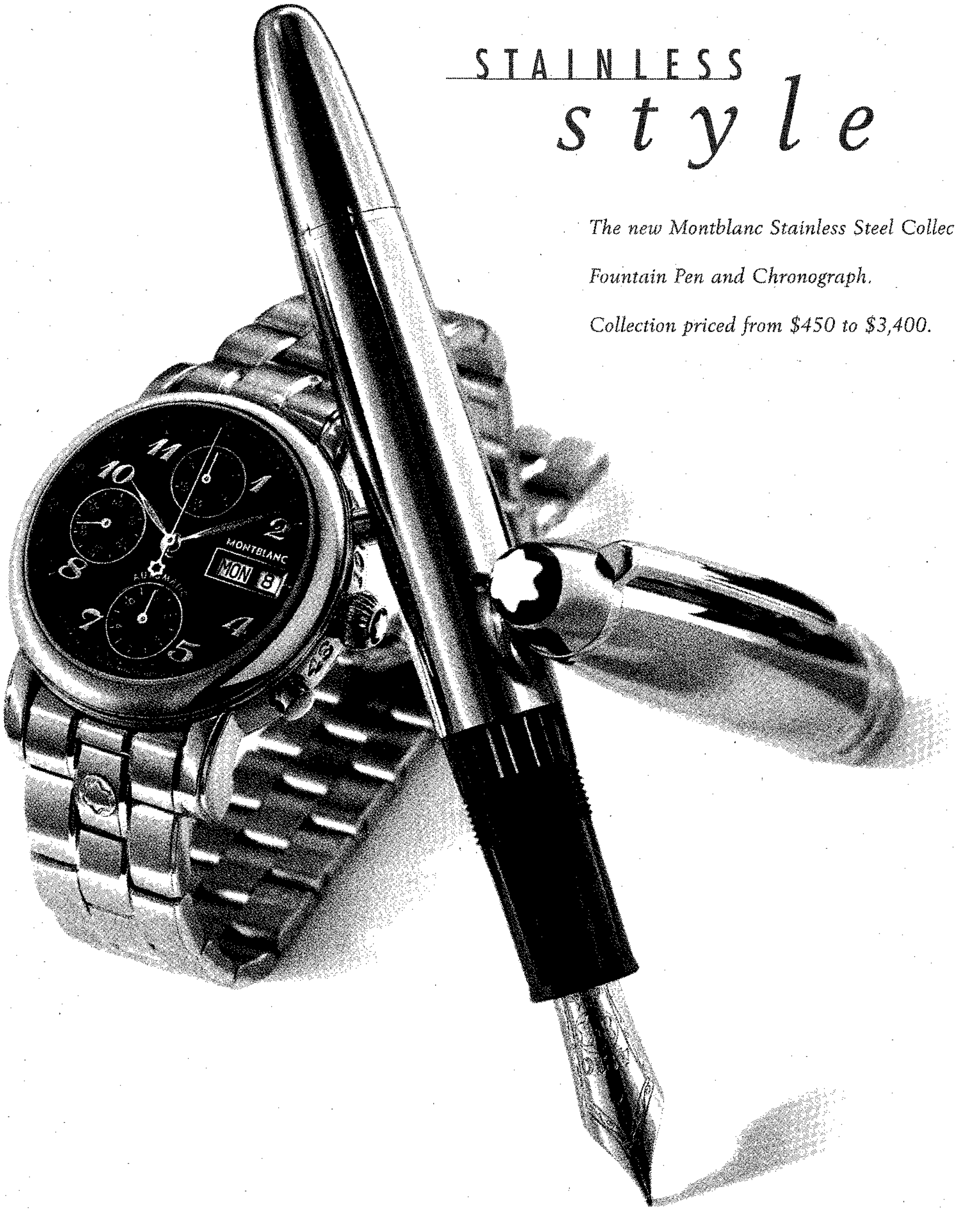

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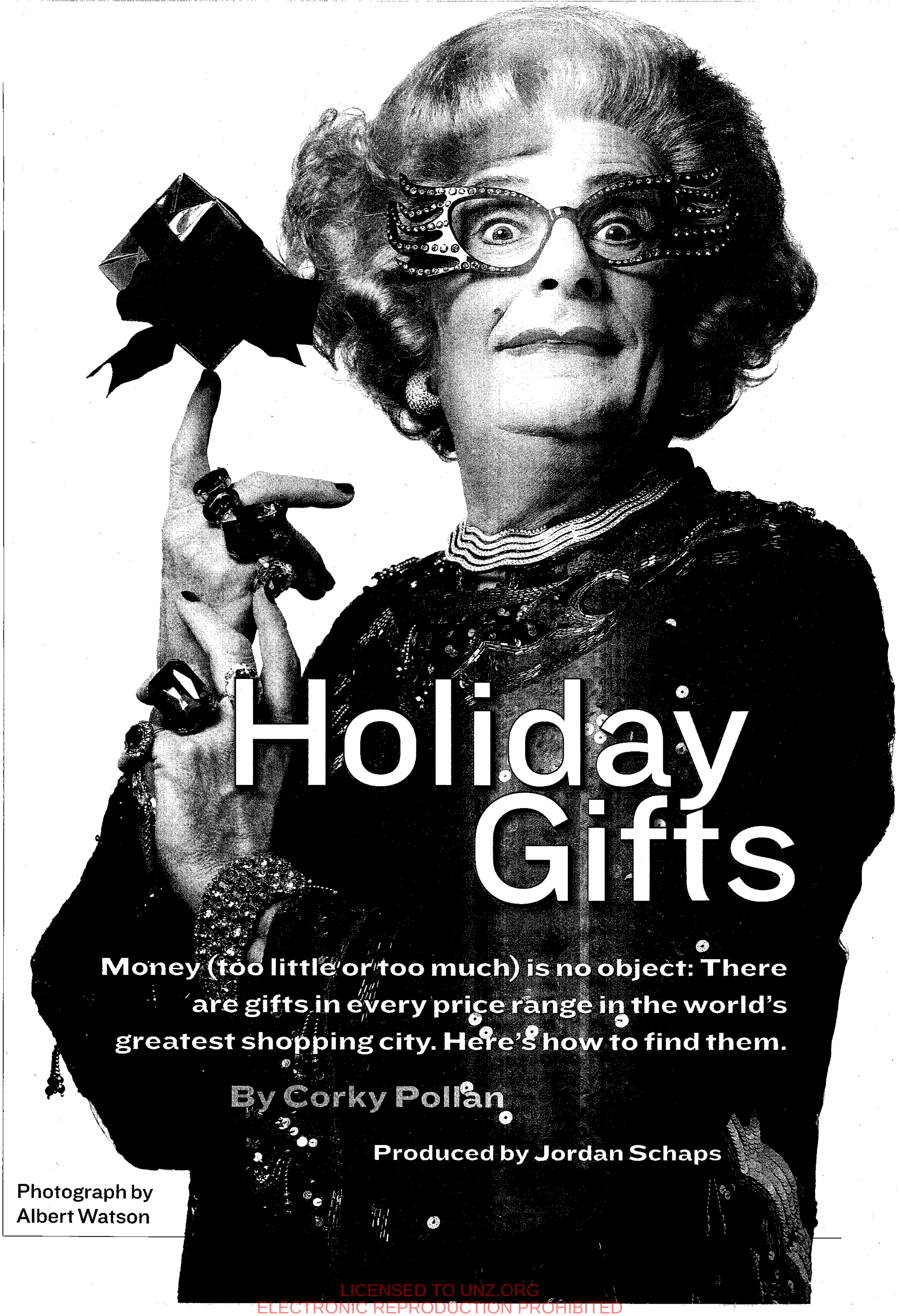


Holiday Gifts

Money (too little or too much) is no object: There are gifts in every price range in the world's greatest shopping city. Here's how to find them.

By Corky Pollan

Produced by Jordan Schaps

Photograph by
Albert Watson

50 under $50

Not your typical stocking stuffers: A cavalcade of curios to delight everyone from inquisitive child to devout sensualist.

PHOTOGRAPHED BY MICHAEL GRIMM

1. Snakeskin CARD HOLDERS are $10 at the Harlem Collective (2533 Frederick Douglass Boulevard, near 135th Street; 212-368-0520).

2. Davies Gate textured SOAPS are $8.50 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 212-989-4300; mxyplyzyk.com).

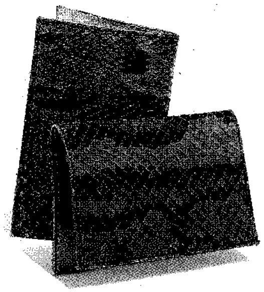
3. Vietnamese cotton DOLL is $12 at Janet Russo (262 Mott Street; 212-625-3297).

4. Vaska nylon Go Global BAG is $50 at Timtoum (179 Orchard Street; 212-780-0456; codek.com).

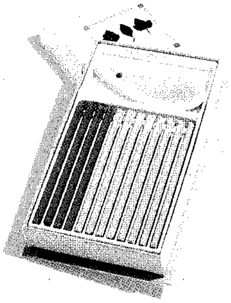
5. Esteban INCENSE STICK SET AND BURNER is $19 on Bergdorf Goodman's Beauty Level.

6. Goody Goody velour SLIPPERS for kids are $21 at the Green Onion (274 Smith Street, Brooklyn; 718-246-2804).

7. AM/FM RADIO is $14.50 at Gap Kids (all locations; gap.com).

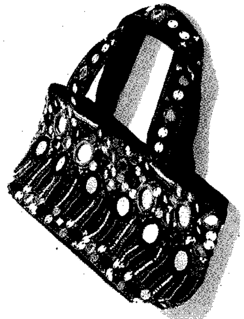


CARD HOLDERS $10 **1**

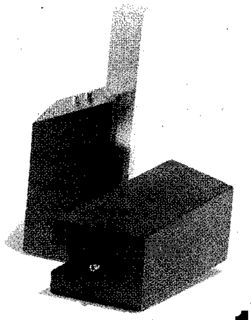


INCENSE $19 **5**

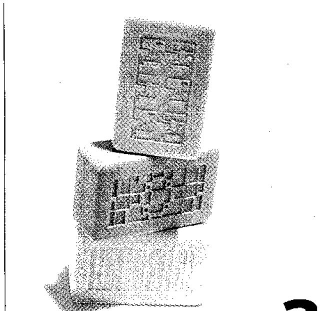
RAGGEDY ANN $5.95 **9**



EVENING BAG $40 **13**



SHAKERS $35 **17**

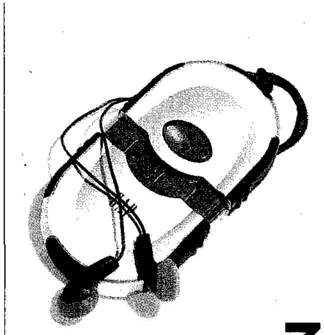


SOAPS $8.50 **2**

COTTON DOLL $12 **3**

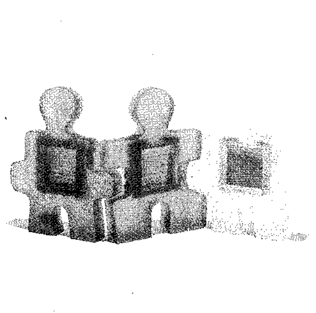
NYLON BAG $50 **4**

VELOUR SLIPPERS $21 **6**



PORTABLE RADIO $14.50 **7**

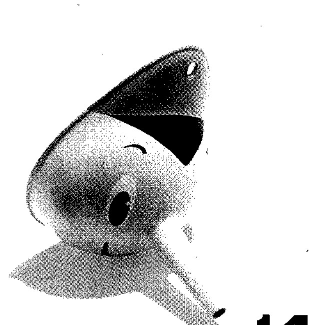
WOOD PUZZLE $16 **8**



PUZZLE FRAMES $12 **10**

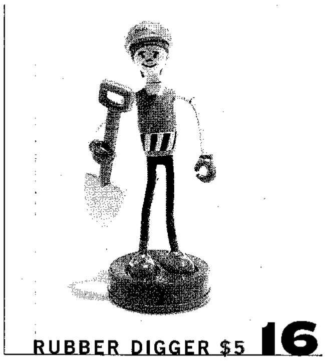
TUMBLERS $35 **11**

HATBOX $21 **12**



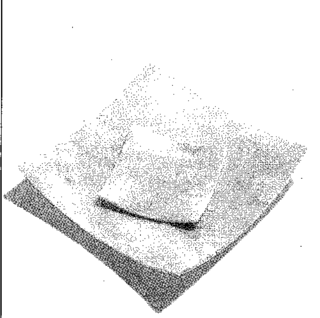
PLASTIC FUNNEL $18 **14**

GLOVE $44.95 **15**

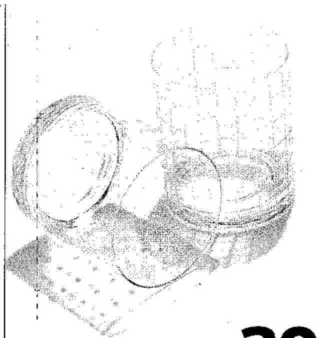


RUBBER DIGGER $5 **16**

DOG COLLAR $35 **18**



SUSHI TRAYS $14–$38 **19**



GLASSES $50 **20**

8. Anomali handmade **WOOD PUZZLE** is $16 at the Children's General Store (2473 Broadway, near 92nd Street, 212-580-2723; and Grand Central Terminal, Lexington Passage, 212-682-0008).

9. Mini reproduction of the original **RAGGEDY ANN** is $5.95 at the Lower East Side Tenement Museum (90 Orchard Street; 212-431-0233; tenement.org).

10. Frameology resin **PUZZLE FRAMES** are $12 at Kids Down the Block (490 Amsterdam Avenue, near 84th Street; 212-496-1546).

11. Horn-and-silver-plate **TUMBLER** with silver crest is $35 at William-Wayne (850 Lexington Avenue, at 64th Street, 212-288-9243; and 40 University Place, 212-533-4711).

12. Mudcloth-print paper **HATBOX** is $21 at the Studio Museum in Harlem (144 West 125th Street; 212-864-4500).

13. XOXO mirrored-and-beaded **EVENING BAG** is $40 on Lord & Taylor's main floor.

14. Alessi "Pino" plastic **FUNNEL** is $18 at Kar'ikter (19 Prince Street; 212-274-1966; karikter.com).

15. Burton waterproof **SNOWBOARDING GLOVES** are $44.95 at Blades (all locations; blades.com) and Paragon Sporting Goods (867 Broadway, at 18th Street; 212-255-8036; paragon-sports.com)

16. Bendos bendable rubber **DIGGER** is $5 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544).

17. Walnut-and-aluminum **SALT AND PEPPER SHAKERS** are $35 at Alphabets (all locations).

18. Pastel calfskin **DOG COLLARS** are $35 and leashes are $45 on Barneys New York's main floor (barneys.com).

19. Colors of Light fused-glass **SUSHI TRAYS** are $14, $24, and $38 at Shi (233 Elizabeth Street; 212-334-4330; shi-nyc.com).

20. Calvin Klein **LOWBALL GLASSES**, each with a different graphic, are $50 for four at Calvin Klein (654 Madison Avenue, at 60th Street; 212-292-9000).

21. Stainless-steel retractable BRUSHES are $28 to $45 on Barneys New York's main floor.

22. Color Bolts CANDLES in eleven colors are $18 at Sephora (636 Fifth Avenue, at 51st Street, 212-245-1633; and 555 Broadway, near Prince Street, 212-625-1309; sephora.com).

23. Acrylic-and-metal PLACE-CARD HOLDERS are $10 for four at the MOMA Design Store (44 West 53rd Street; 212-767-1050; momastore.org). Smythson of Bond Street GIFT CARDS are $22 for five on Bergdorf Goodman's seventh floor.

24. Pose and Play Family is $32 for five cotton DOLLS at the Harlem Collective.

25. Gold-on-pewter and hishi-bead PENDANT NECKLACE is $40 at the Studio Museum in Harlem (144 West 125th Street; 212-864-4500).

26. Shichimi SEVEN SPICE PEPPER MIX is $18 at Takashimaya (693 Fifth Avenue, near 54th Street; 212-350-0100).

27. Pillow TRAVEL JOURNAL is $13.50 at Ad Hoc Softwares (410 West Broadway; 212-925-2652).

28. Leather FRAME is $35 at Breukelen (369 Atlantic Avenue, near Hoyt Street, Brooklyn; 718-246-0024; fancybox.com).

29. Oversize MARTINI GLASS is $14 at Banana Republic (626 Fifth Avenue, at 50th Street; 212-974-2350; bananarepublic.com).

30. Tin windup ROVER THE SPACE DOG is $20 at Alphabets (all locations).

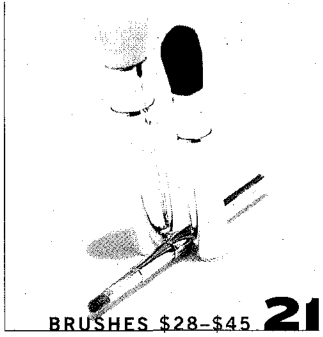
31. Pewter COCKTAIL MARKERS are $45 for six at La Maison Moderne (145 West 19th Street; 212-691-9603).

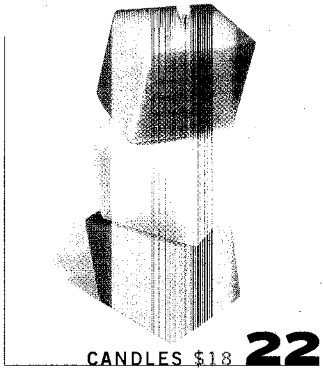
32. Cotton-gingham SHIRT is $49 and silk TIE is $42.50 at Brooks Brothers (all locations; brooksbrothers.com).

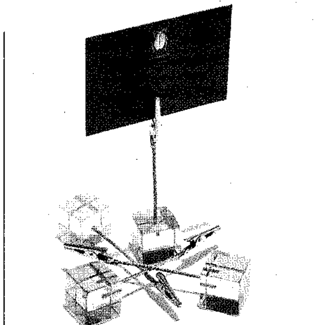
33. Tassel HAT is $35 at Banana Republic (all locations).

34. Wood COCKTAIL STIRRERS in a leather holder are $40 for six at Breukelen.

35. Ukuva Africa HOT SAUCES are $22 at Felissimo (10 West 56th Street; 212-247-5656; felissimo.com).


BRUSHES $28-$45 **21**

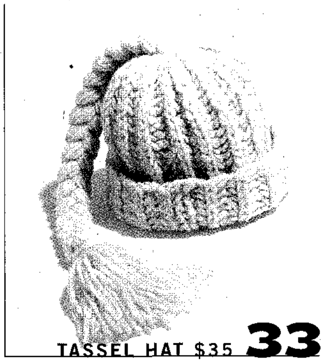

CANDLES $18 **22**

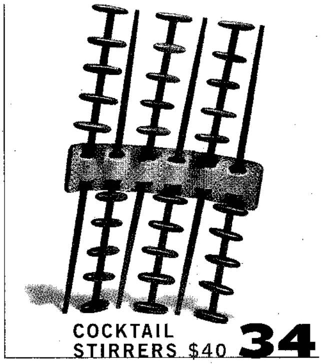

CARD HOLDERS $10
CARDS $22 **23**

TRAVEL
JOURNAL $13.50 **27**

LEATHER FRAME $35 **28**

MARTINI
GLASSES $14 **29**

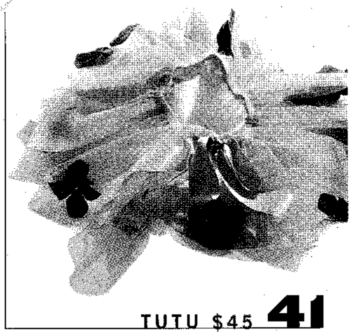

TASSEL HAT $35 **33**

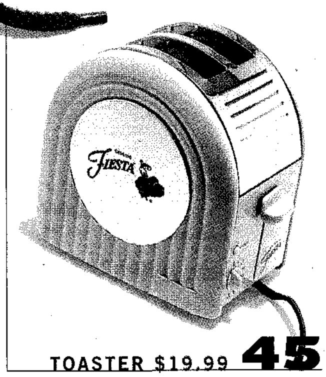

COCKTAIL
STIRRERS $40 **34**

HOT SAUCES $22 **35**

SNAKE $16.50 **39**

SHOEHORN $18.95 **40**

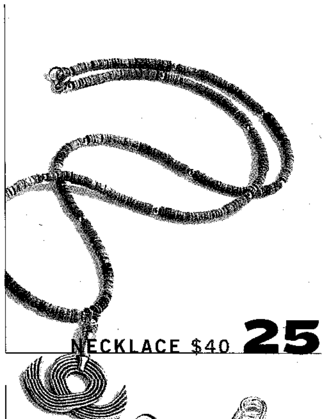

TUTU $45 **41**


TOASTER $19.99 **45**

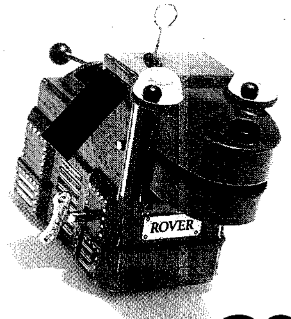
WINE HOLDER $28 **46**

GLOVES $4.50 **47**

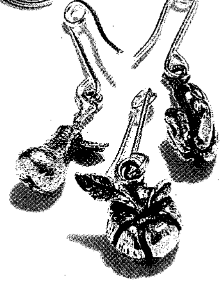
COTTON DOLLS $32 **24**


NECKLACE $40 **25**

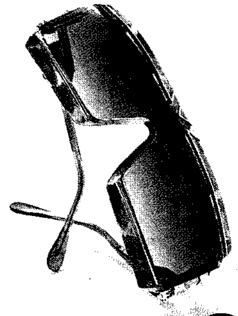
SPICE MIX $18 **26**

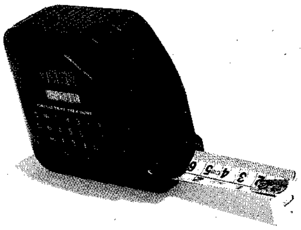


SPACE DOG $20 **30**

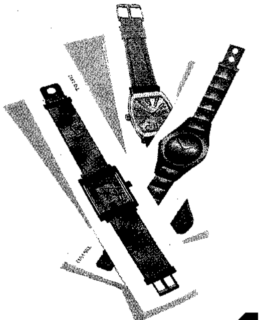

COCKTAIL MARKERS $45 **31**

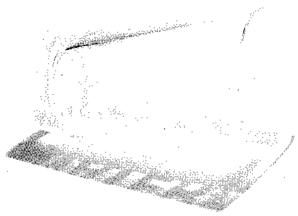
SHIRT $49 TIE $42.50 **32**

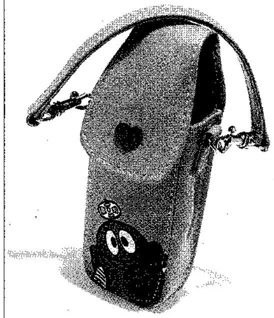

SUNGLASSES $20 **36**

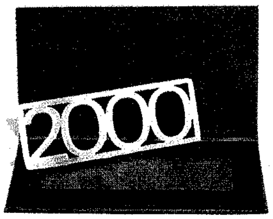

TAPE MEASURE $20 **37**

LEGO WATCH $40 **38**


WATCH TATTOOS $1 **42**

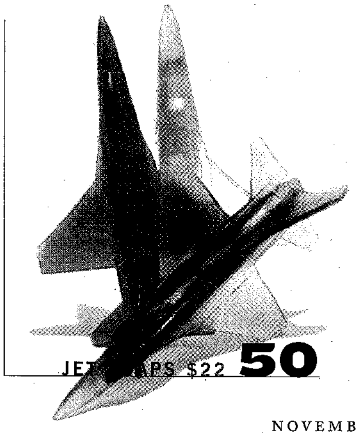

WATER GLASS $5.50 **43**


CELL-PHONE CASE $20 **44**



BOTTLE OPENER $30 **48**

EAUX DE TOILETTE $45 **49**


JET SOAPS $22 **50**

36. Eighties plastic SUNGLASSES are $20 at Sears and Robot (120 East 7th Street; 212-253-8719; michaelandhushiinc.com).

37. Perfect Solutions TAPE MEASURE with calculator is $20 on Macy's Herald Square's main floor; macys.com.

38. Lego WATCH System is $30 to $40 at FAO Schwarz (767 Fifth Avenue, at 58th Street; 212-644-9400; FAO.com).

39. Snake on a String wood lacing BEADS are $16.50 at the Children's General Store (2473 Broadway, near 92nd Street, 212-580-2723; and Grand Central Terminal, Lexington Passage, 212-682-0004).

40. Umbra eighteen-inch aluminum SHOEHORN is $18.95 at Laytner's (all locations).

41. Tulle-and-satin TUTUS are $15 to $45 at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000; abchome.com).

42. Watch TATTOOS are $1 each at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544).

43. Leonardo Collection "Water" GLASS is $5.50 at the Terence Conran Shop (415 East 59th Street; 212-755-9079; opens December 8).

44. Vinyl CELL-PHONE CASE is $20 at Mangaya (120 East 7th Street; 212-995-1004).

45. Fiesta stainless-steel-and-plastic TOASTER is $19.99 on Bloomingdale's sixth floor.

46. Palm-leaf WINE HOLDER is $28 at Jamson Whyte (47 Wooster Street; 212-965-9405).

47. Suede-and-cotton jungle-gym GLOVES are $4.50 at Hoyt & Bond (248 Smith Street, Brooklyn; 718-488-8283).

48. Stainless-steel Y2K BOTTLE OPENER is around $30 at Barneys New York and the Museum of American Folk Art (2 Lincoln Square; 212-496-2966).

49. Ted Baker of London EAUX DE TOILETTE are $45 on Saks Fifth Avenue's main floor.

50. Sarah Schwartz jet-bomber SOAPS are $22 at Moss (146 Greene Street; 212-226-2190).

25 under $250

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SWEATERS $198 **1**

BLENDER $198 **2**

go designer
rada, Calvin, Armani)
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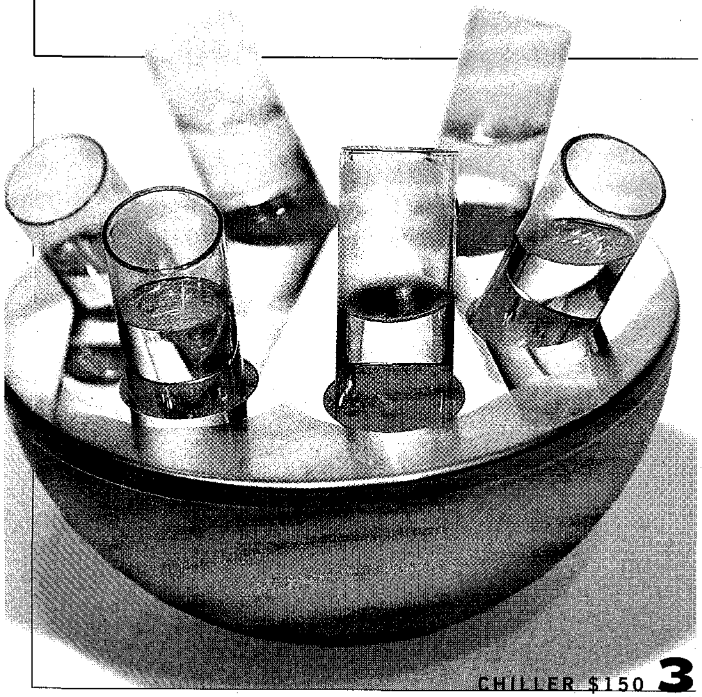
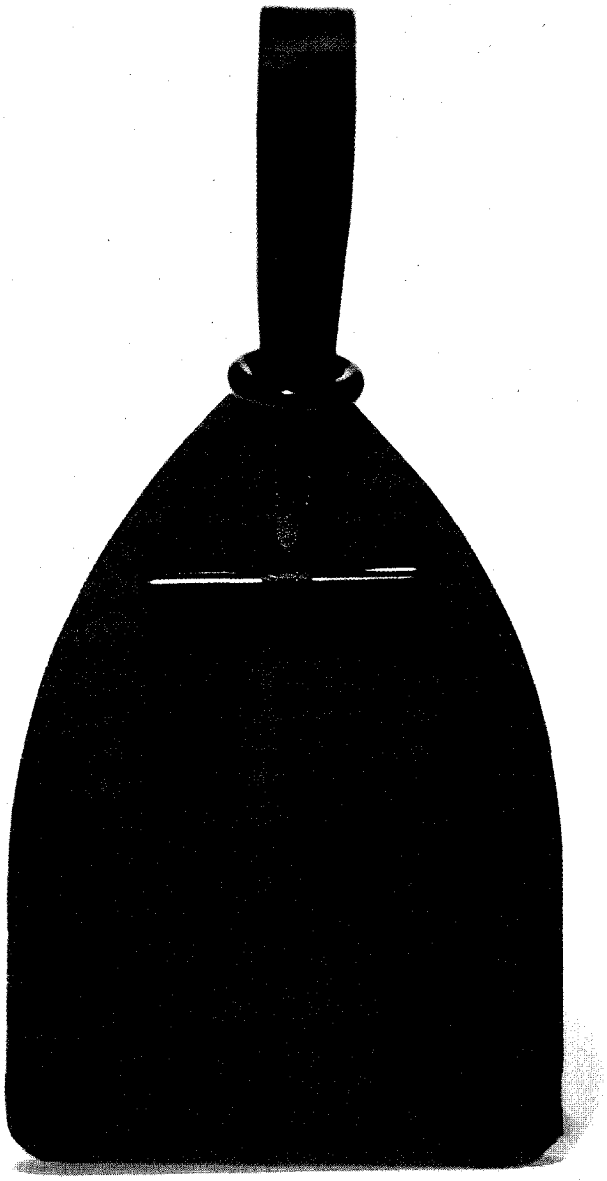
PHOTOGRAPHED BY MARK SEELEN



CHILLER $150 **3**



PURSE $225 **4**

BALLET SLIPPERS $210 **5**

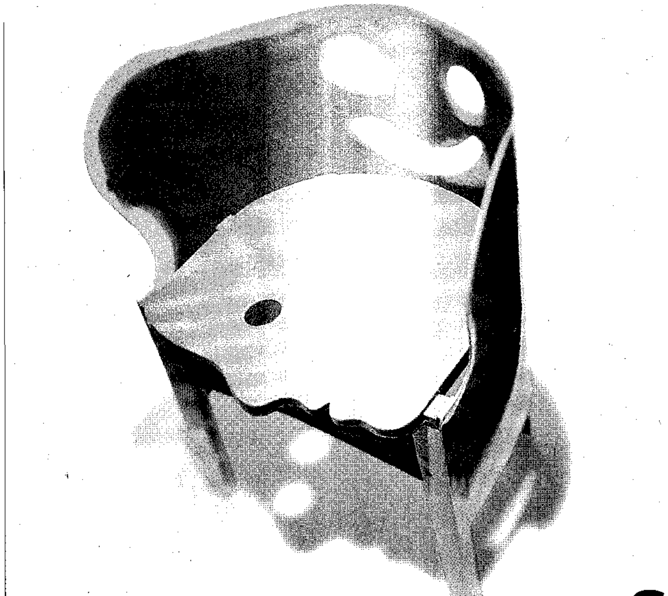
1. cK merino-wool-and-angora ribbed SWEATER is $198 at Bloomingdale's, Lord & Taylor, and Macy's Herald Square.

2. Italian Vortex II fifties-inspired brushed-aluminum-and-glass high-power BLENDER is $198 at Tuscan Square (16 West 51st Street; 212-977-7777).

3. Silver-plate VODKA CHILLER with six vodka glasses is $150 at Calvin Klein (654 Madison Avenue, at 60th Street; 212-292-9000).

4. Silk-velvet toggle PURSE with satin handle is $225 at Giorgio Armani (760 Madison Avenue, at 65th Street; 212-988-9191).

5. Italian velvet BALLET SLIPPERS trimmed in suede are $210 at Salvatore Ferragamo (663 Fifth Avenue, near 52nd Street; 212-759-3822).

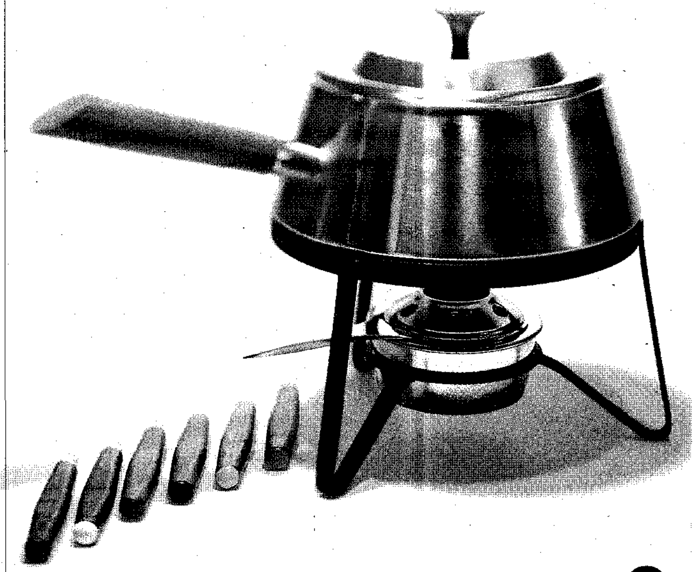


KID'S CHAIR $240 **6**

RLX
POLO SPORT

BIKE JACKET $225 **7**

MINI DRUM SET $158 **8**



FONDUE SET $230 **9**

6. Gaetano Pesce resin Open Sky Baby Crosby CHAIR is $240 at Moss (146 Greene Street; 212-226-2190).

7. RLX Off-Road water-and-wind-resistant BIKE JACKET is $225 at Polo Sport (888 Madison Avenue, at 72nd Street, 212-434-8000; and 379–381 West Broadway, 212-625-1660).

8. Woodstock MINI DRUM SET with bass, snare, tom-tom, and cymbal is $158 at Farfetched (110 Fourth Avenue; 212-460-8873).

9. Alessi stainless-steel FONDUE SET is $230 at Bark (369 Atlantic Avenue, Brooklyn; 718-625-8997; barkonline.com).

10. Beaded-silk spaghetti-strap DRESS is $125 at A|X (568 Broadway, at Prince Street, 212-431-6000; and 645 Fifth Avenue, at 51st Street, 212-980-3037).

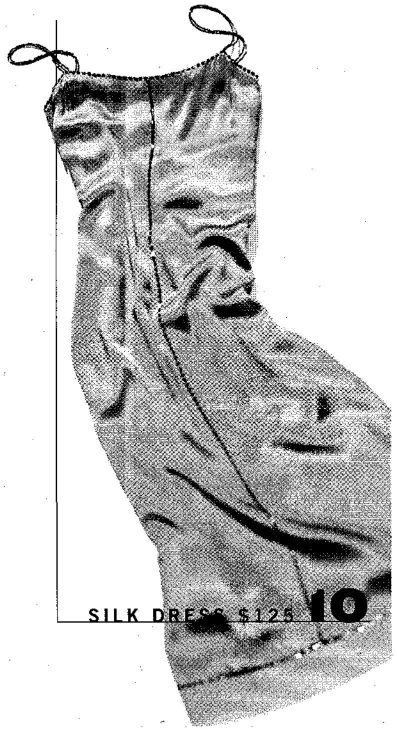
11. Axis Paris aluminum PUZZLE COASTERS fit together to form a trivet; they're $99 for a set of four at the Terence Conran Shop (415 East 59th Street; 212-755-9079; opens December 8).

12. D. L. Rhein feather-and-velvet PILLOW is $140 on Lord & Taylor's third floor.

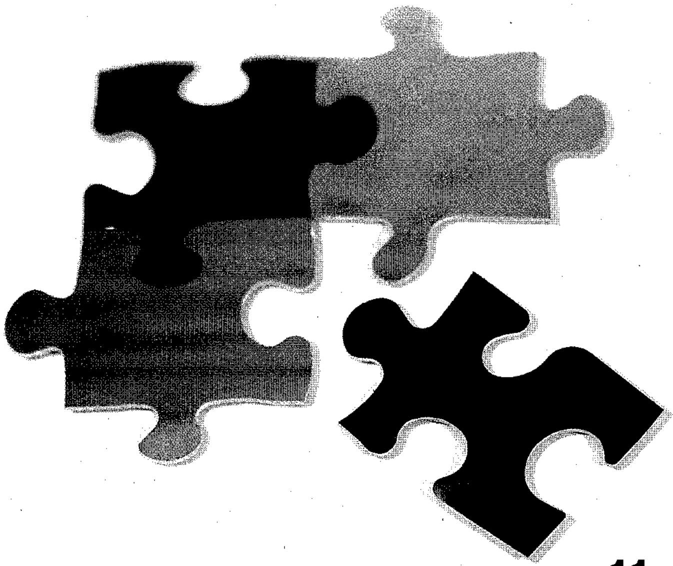
13. Satin TRAVEL SLIPPERS with pouch are $175 at Emporio Armani (601 Madison Avenue, near 57th Street, 212-317-0800; and 110 Fifth Avenue, at 16th Street, 212-727-3240).

14. Colette Malouf Swarovski-crystal-and-wire NECKLACE is $175 at Language (238 Mulberry Street; 212-431-5566; language-nyc.com).

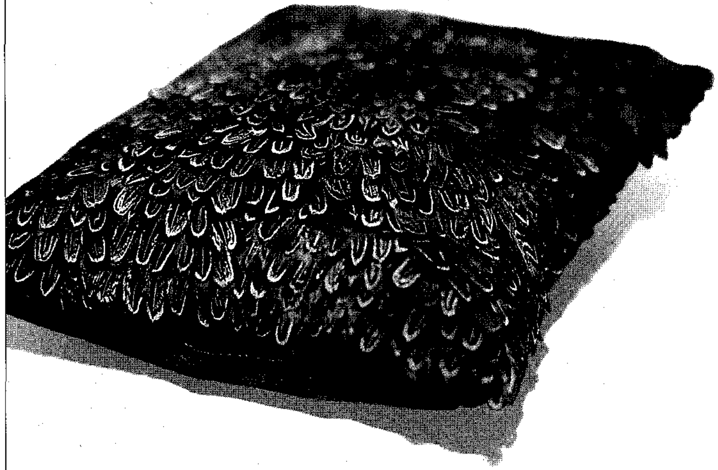
15. Canon's Elph Sport UNDERWATER CAMERA with oversize viewfinder and controls is $199 at B&H Photo (420 Ninth Avenue, near 33rd Street; 212-239-7500; bhphoto.com) and Westside Camera (2400 Broadway, at 88th Street; 212-877-8760).



SILK DRESS $125 **10**

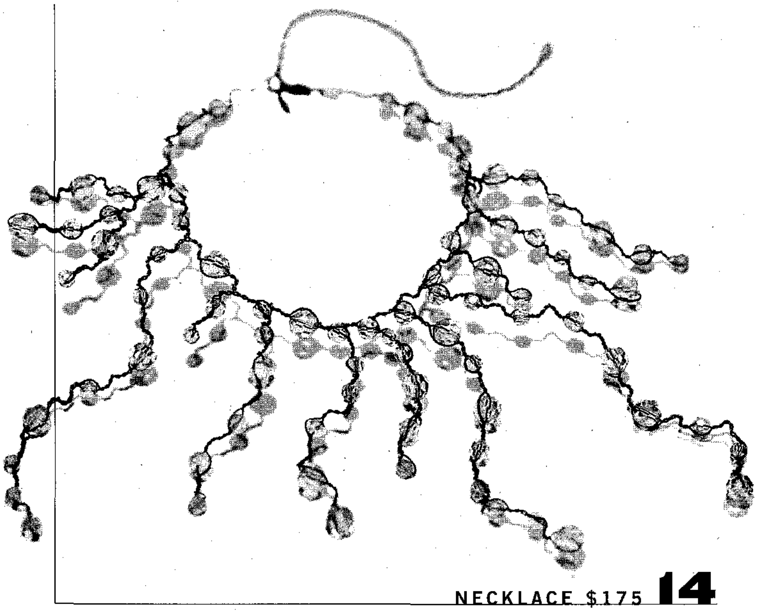


PUZZLE TRIVET $99 **11**



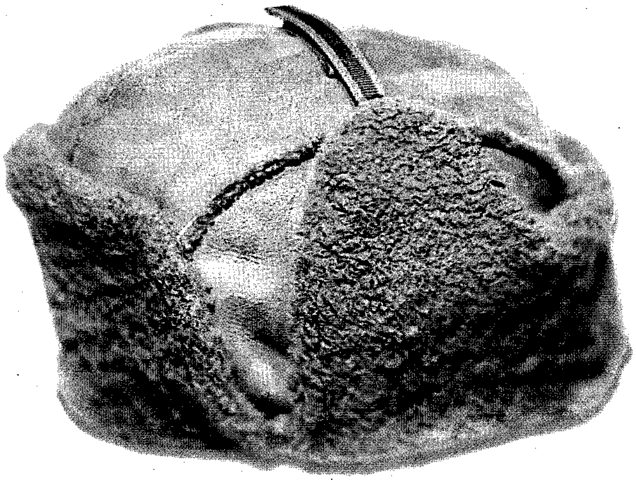
PILLOW $140 **12**

SLIPPERS $175 **13**

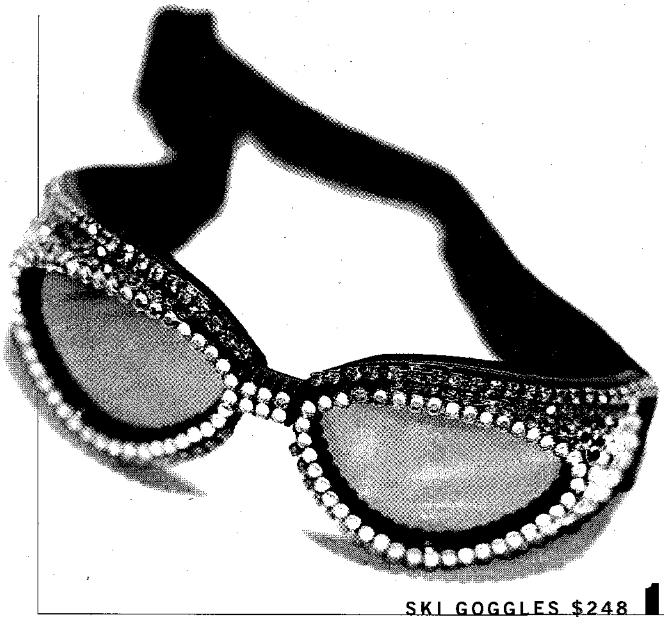


NECKLACE $175 **14**

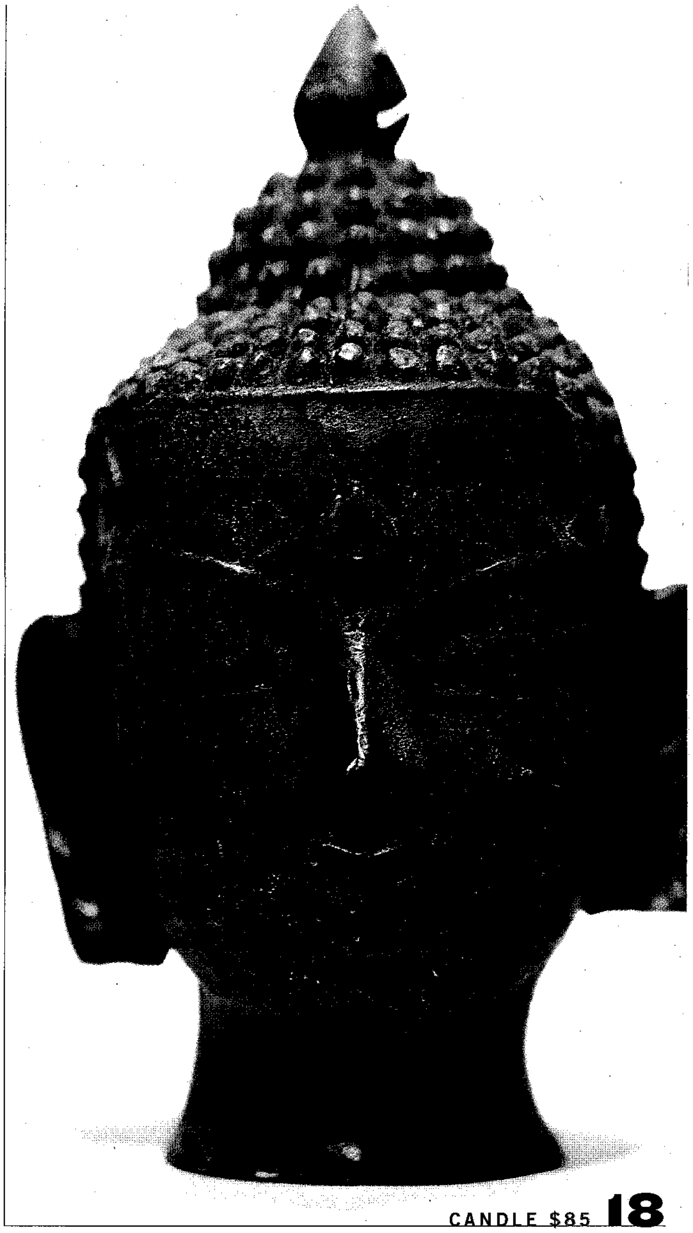
CAMERA $199 **15**



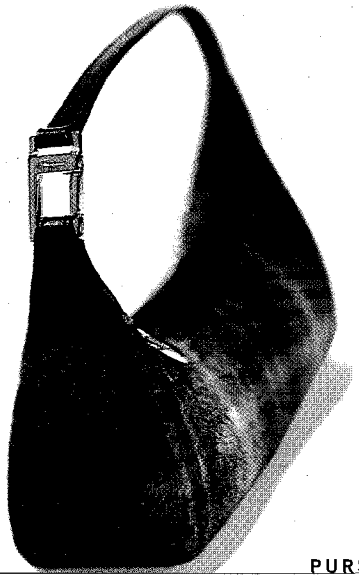
HAT $188 **16**



SKI GOGGLES $248 **17**

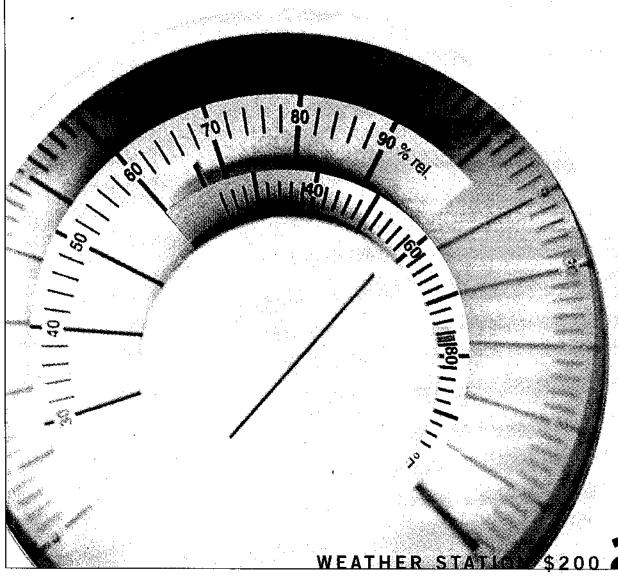


CANDLE $85 **18**

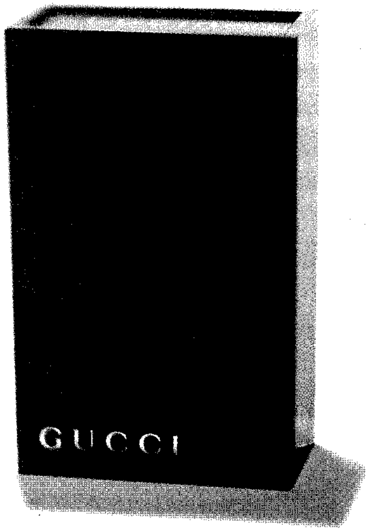


PURSE $130 **19**

$176 **20**

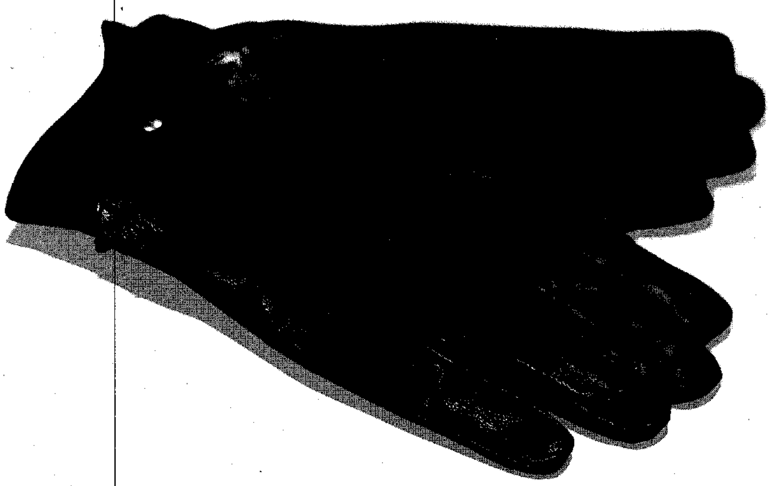


WEATHER STATION $200 **21**

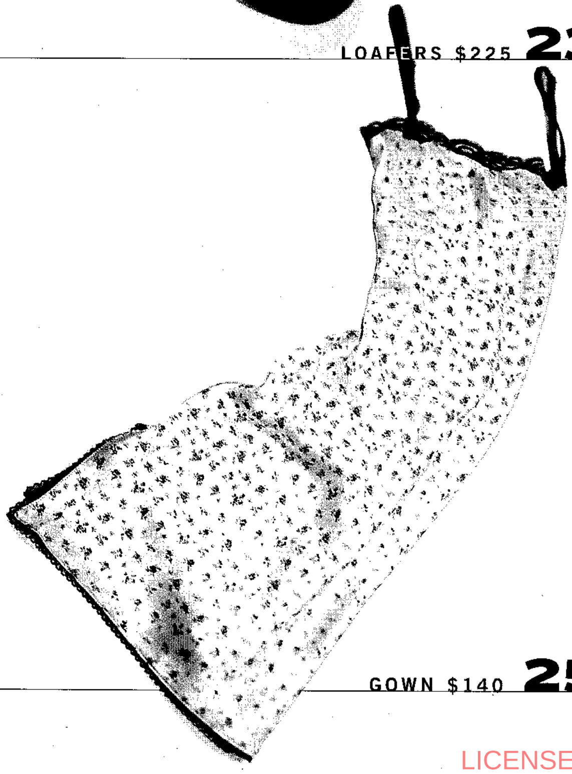


PERFUME $145 **22**

LOAFERS $225 **23**



GLOVES $185 **24**



GOWN $140 **25**

16. Italian shearling HUNTING HAT is $188 at Miu Miu SoHo (100 Prince Street; 212-334-5156).

17. Ashley O'Rourke Swarovski-jeweled SKI GOGGLES are $248 at Henri Bendel (712 Fifth Avenue, near 56th Street; 212-247-1100).

18. Q Ltd. fourteen-inch-tall BUDDHA-HEAD CANDLE is $85 at Alphabets (all locations).

19. Tartan-plaid wool-and-calfskin WRIST BAG is $130 at Salvatore Ferragamo (663 Fifth Avenue, near 52nd Street; 212-759-3822).

20. Thermore waterproof quilted-nylon SKI SCARF with magnetic closure is $176 at Prada (116 Wooster Street; 212-925-2221).

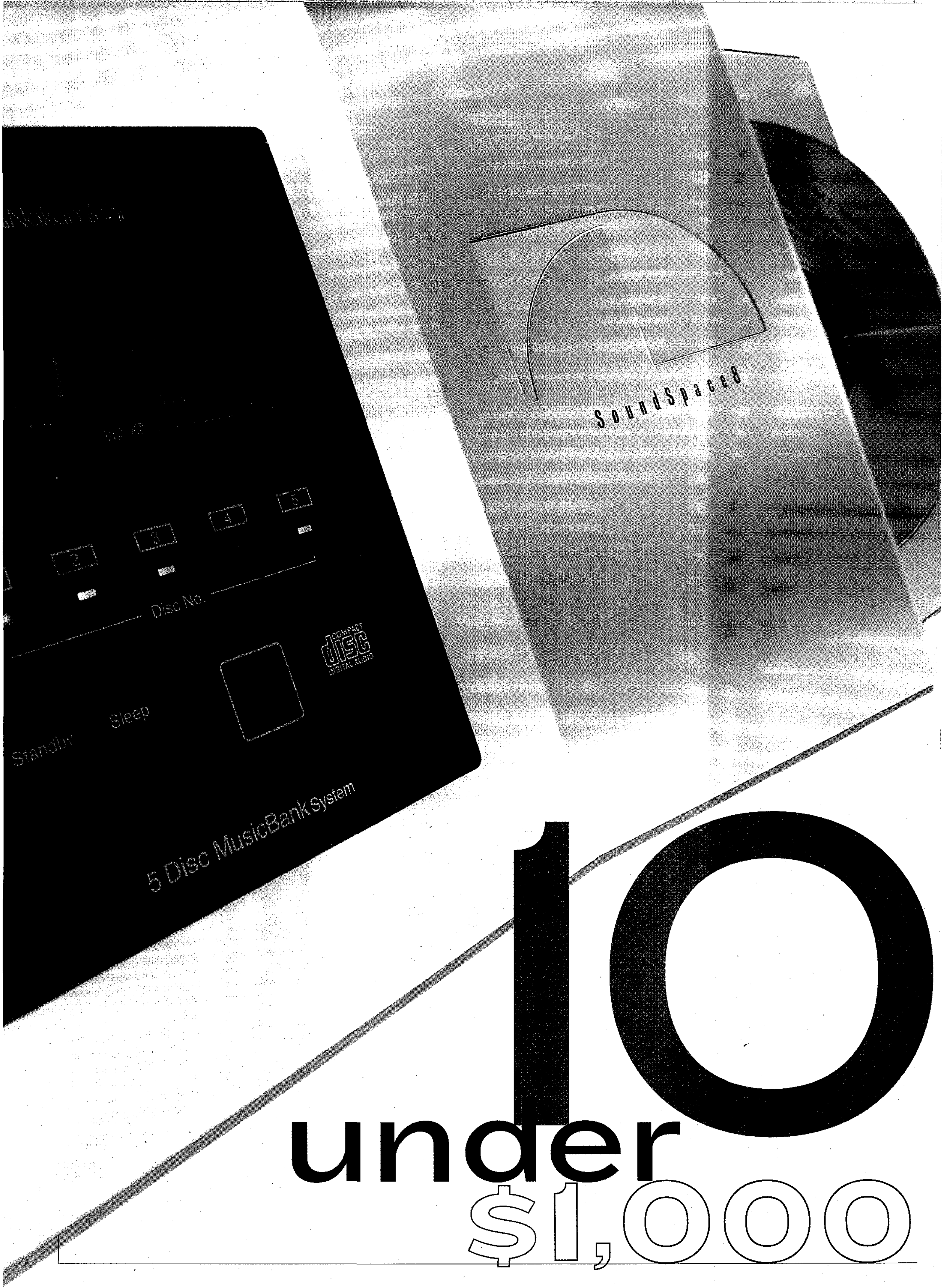
21. Synychron aluminum WEATHER STATION is $200 at Mxyplyzyk (125 Greenwich Avenue, at 13th Street; 212-989-4300).

22. Limited-edition GUCCI RUSH is $145 at Gucci (10 West 57th Street; 212-826-2600).

23. Calfskin LOAFERS are $225 at Paul Stuart (Madison Avenue at 45th Street; 212-682-0320).

24. David Johnson snap-pocket napa-leather GLOVES are $185 at Takashimaya (693 Fifth Avenue, near 54th Street; 212-350-0100).

25. D. Luxe silk SLIP-DRESS NIGHTGOWN is $140 on Bergdorf Goodman's sixth floor.


Nakamichi
2
3
4
5
Disc No.
COMPACT disc DIGITAL AUDIO
Standby
Sleep
5 Disc MusicBank System
SoundSpace8

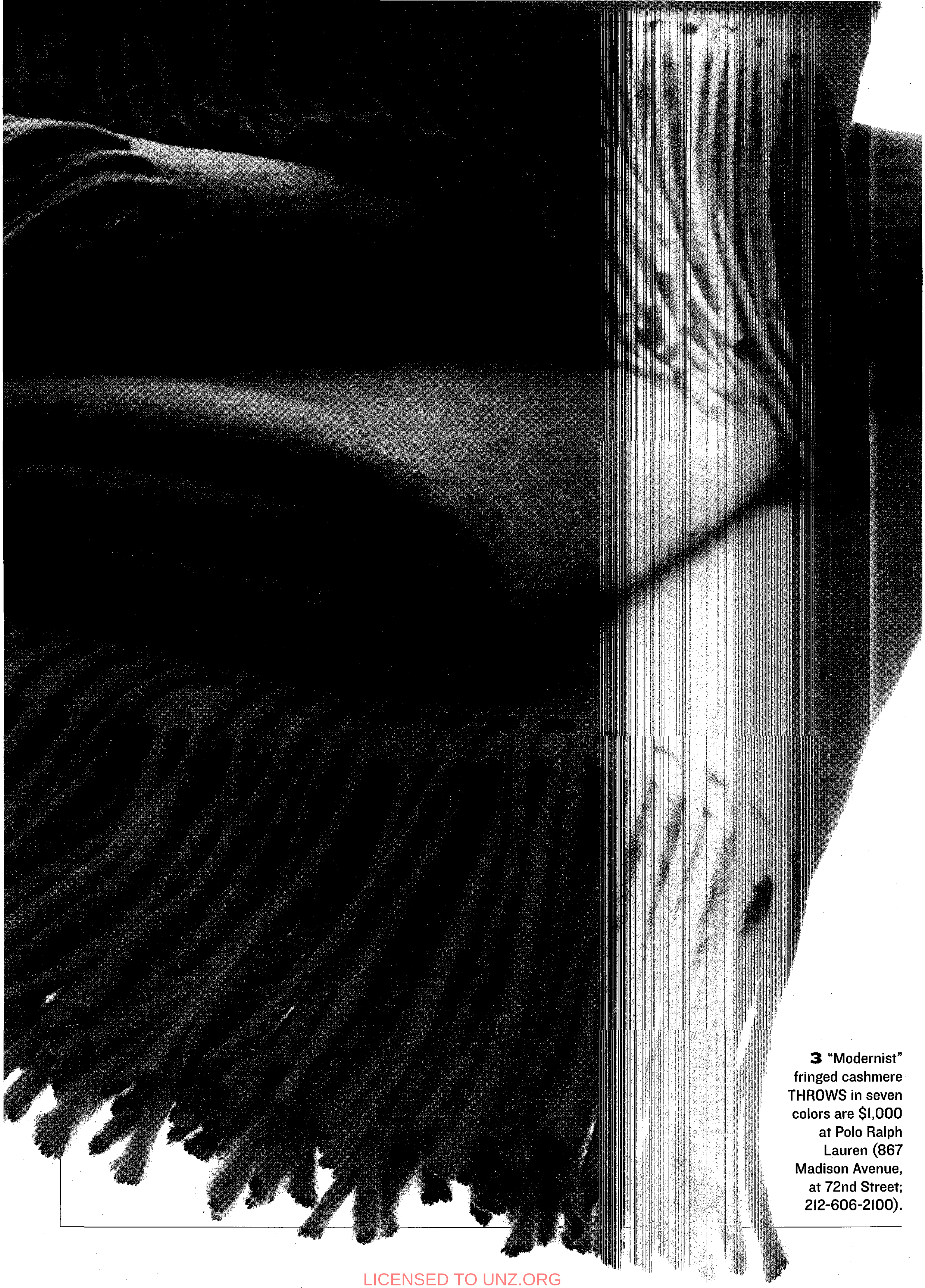
10 under $1,000

1 Nakamichi brushed-silver five-disc COMPACT AUDIO SYSTEM with satellite and subwoofer speakers and remote control is $999 at Harvey Electronic at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000; harveyonline.com).

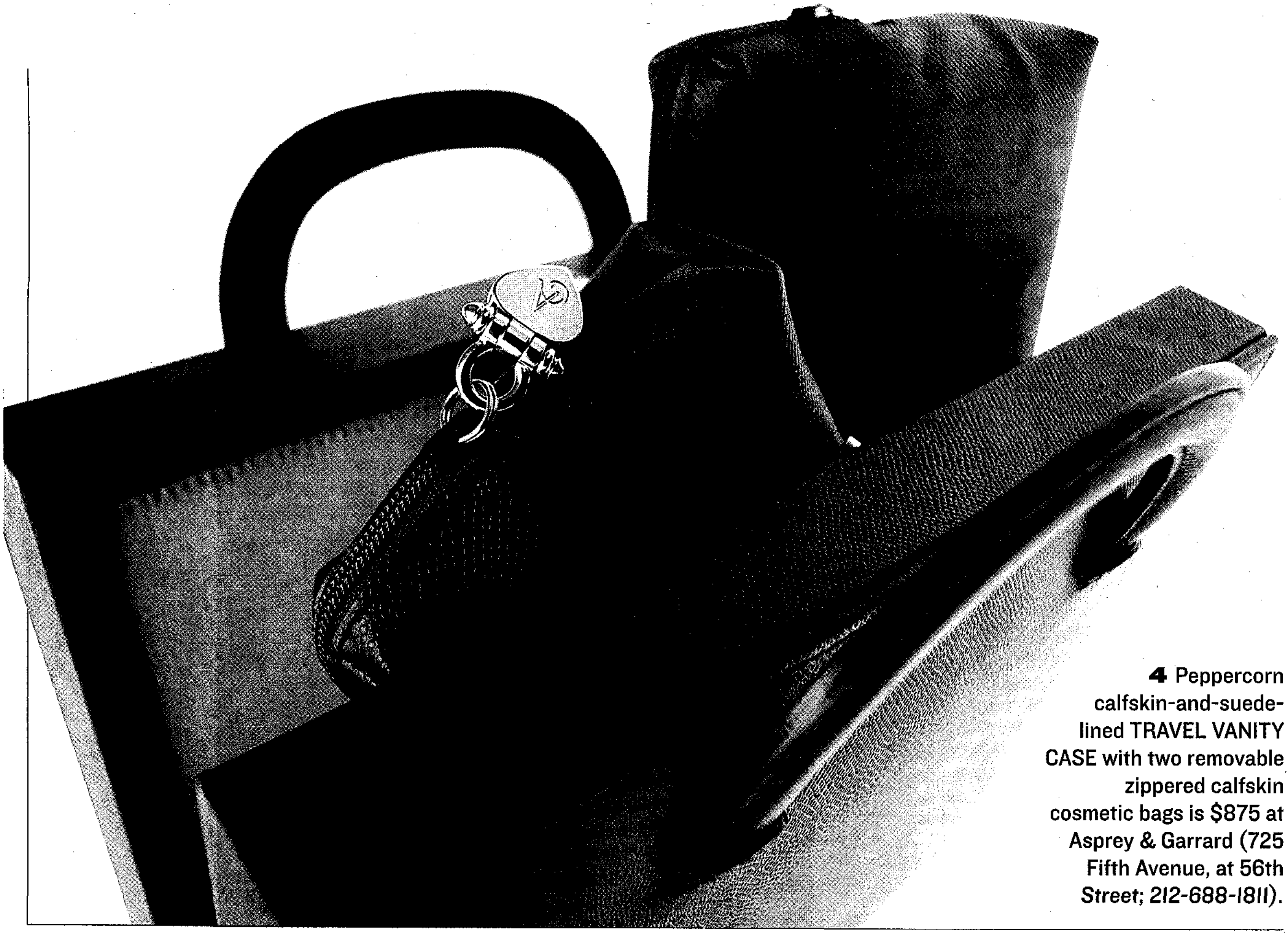
2 Men's calfskin rubber-soled VICTORY BOOTS are $545 and women's calfskin knee-high beveled-heel EPERON BOOTS are $635 at Louis Vuitton (116 Greene Street; 212-274-9090).

Ten steps toward a grand shopping strategy.

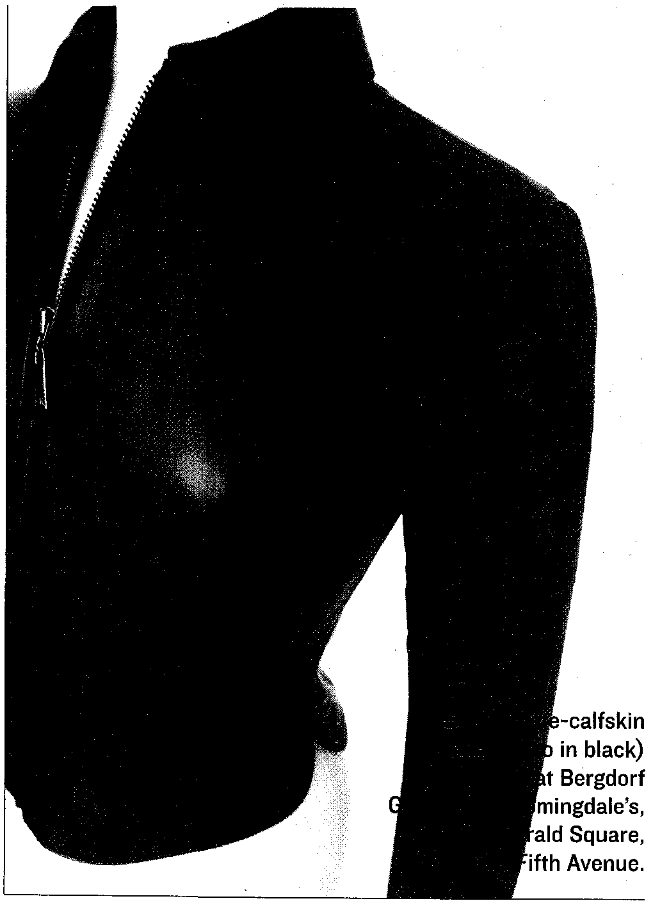
PHOTOGRAPHED BY MARK SEELEN



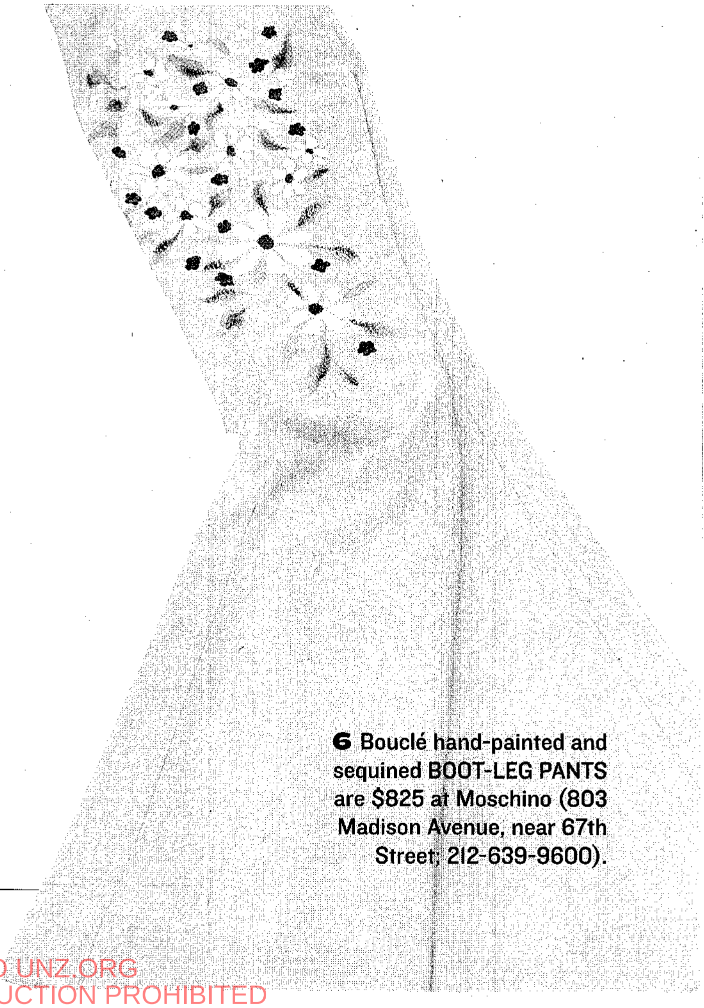
3 "Modernist" fringed cashmere THROWS in seven colors are $1,000 at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street; 212-606-2100).



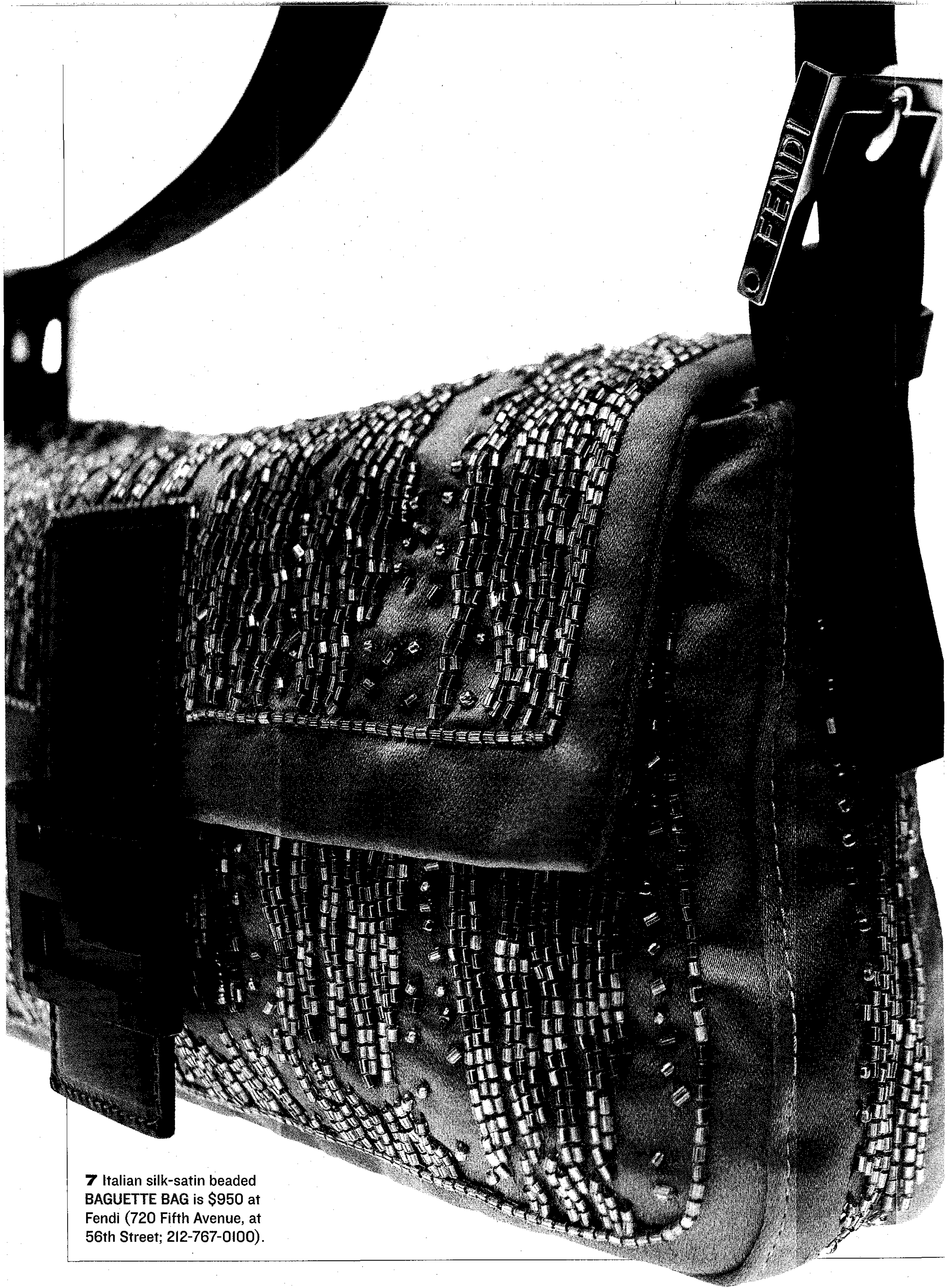
4 Peppercorn calfskin-and-suede-lined TRAVEL VANITY CASE with two removable zippered calfskin cosmetic bags is $875 at Asprey & Garrard (725 Fifth Avenue, at 56th *Street; 212-688-1811*).



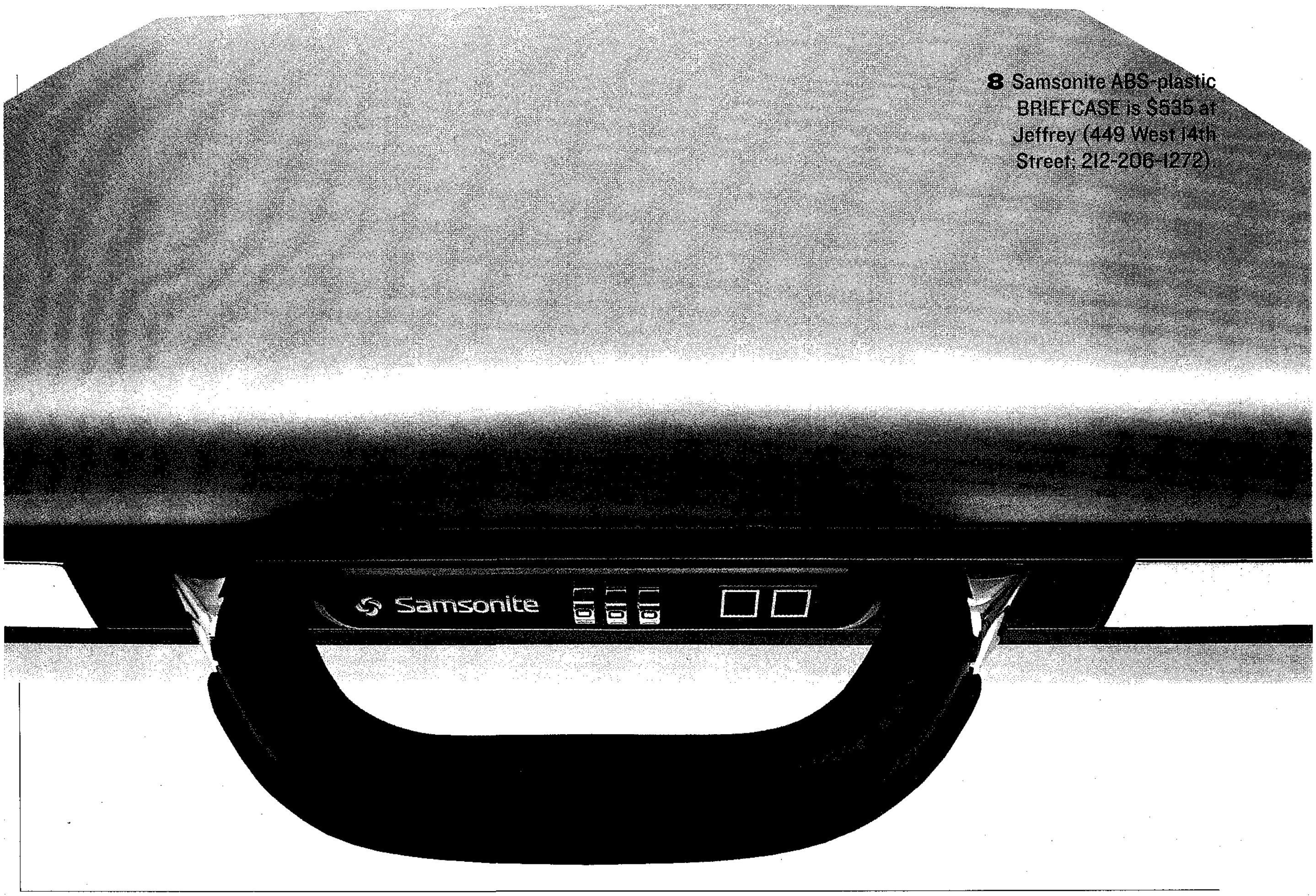
e-calfskin
o in black)
at Bergdorf
G mingdale's,
rald Square,
ifth Avenue.



6 Bouclé hand-painted and sequined BOOT-LEG PANTS are $825 at Moschino (803 Madison Avenue, near 67th Street; 212-639-9600).



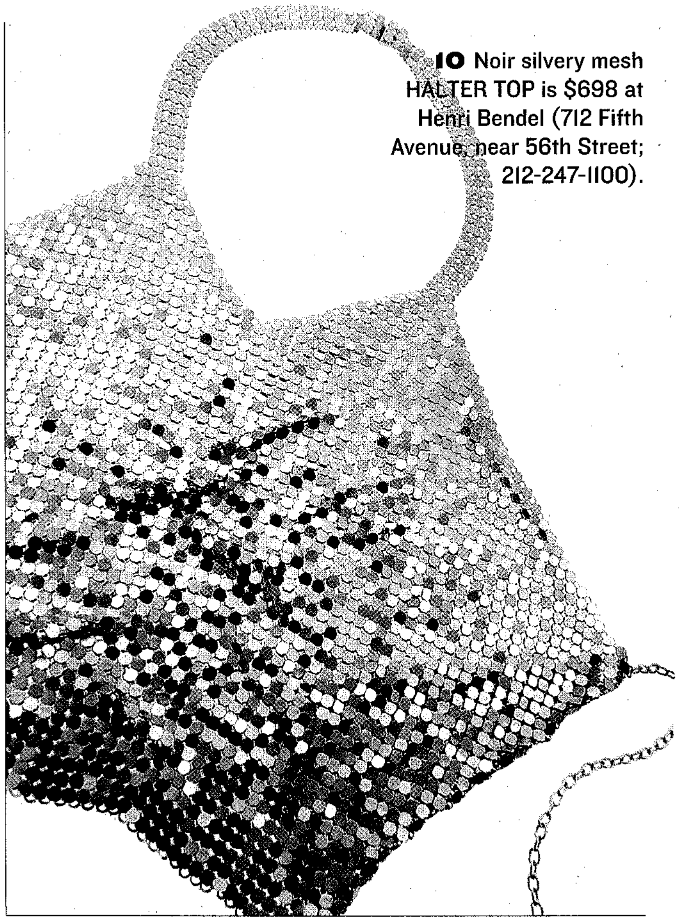
7 Italian silk-satin beaded **BAGUETTE BAG** is $950 at Fendi (720 Fifth Avenue, at 56th Street; 212-767-0100).



8 Samsonite ABS-plastic BRIEFCASE is $535 at Jeffrey (449 West 14th Street; 212-206-1272).

GLORIA SOLI

9 Joachim Metz cashmere-and-silk Gloria Soli WRAP is $750 at Hermès (11 East 57th Street; 212-751-3181).



10 Noir silvery mesh HALTER TOP is $698 at Henri Bendel (712 Fifth Avenue, near 56th Street; 212-247-1100).

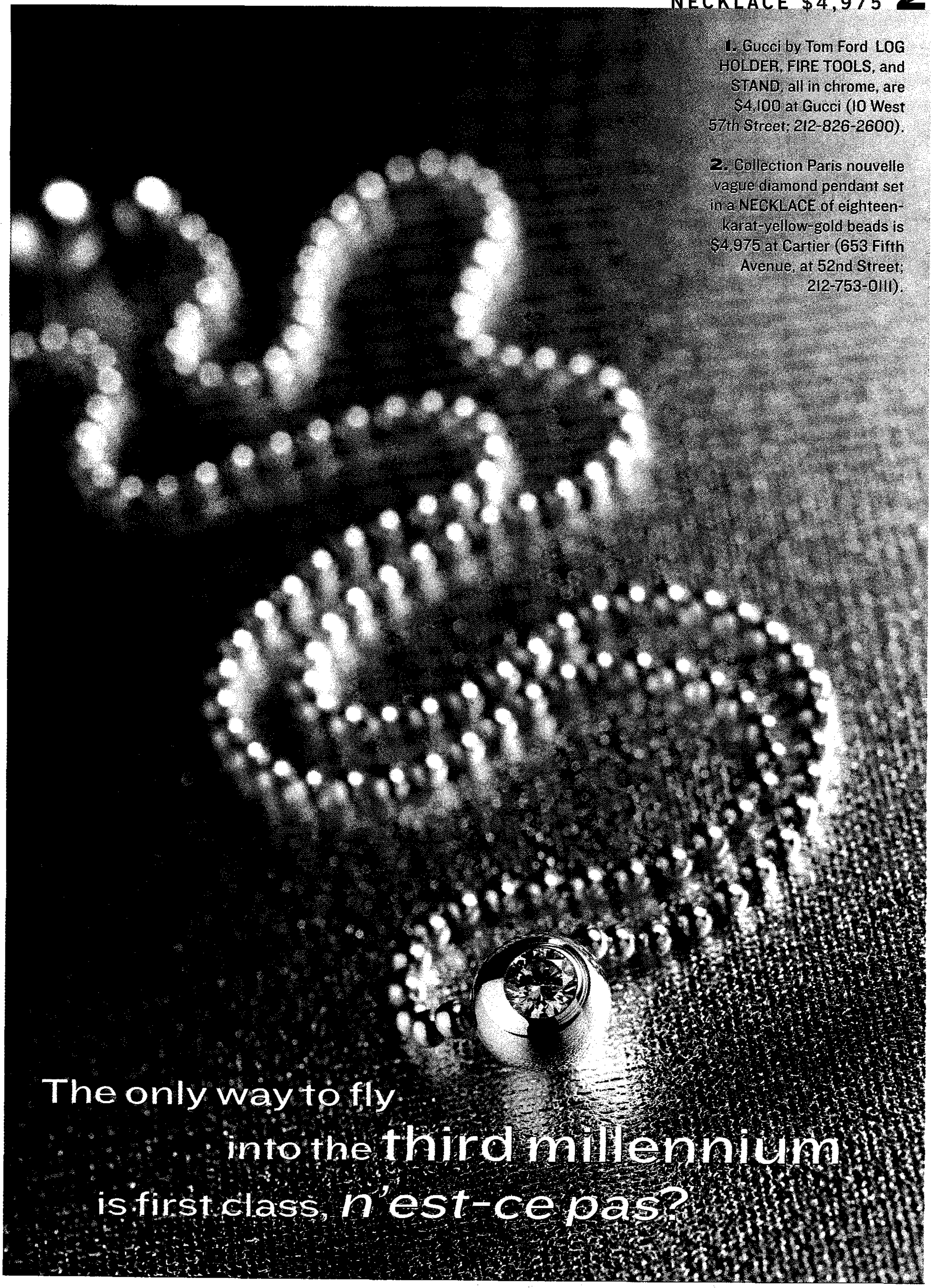
5 under $5,000

FIREPLACE SET $4,100 1

NECKLACE $4,975 2

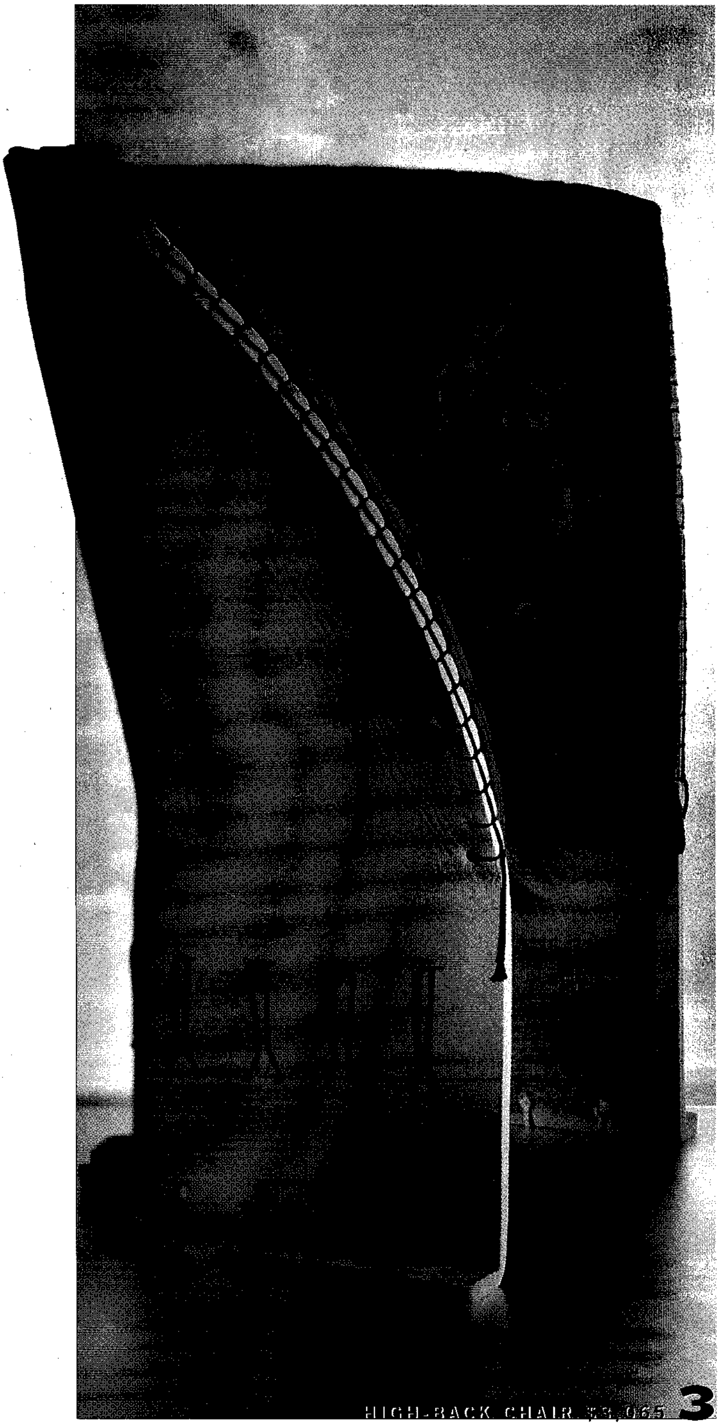
1. Gucci by Tom Ford LOG HOLDER, FIRE TOOLS, and STAND, all in chrome, are $4,100 at Gucci (10 West 57th Street; 212-826-2600).

2. Collection Paris nouvelle vague diamond pendant set in a NECKLACE of eighteen-karat-yellow-gold beads is $4,975 at Cartier (653 Fifth Avenue, at 52nd Street; 212-753-0111).

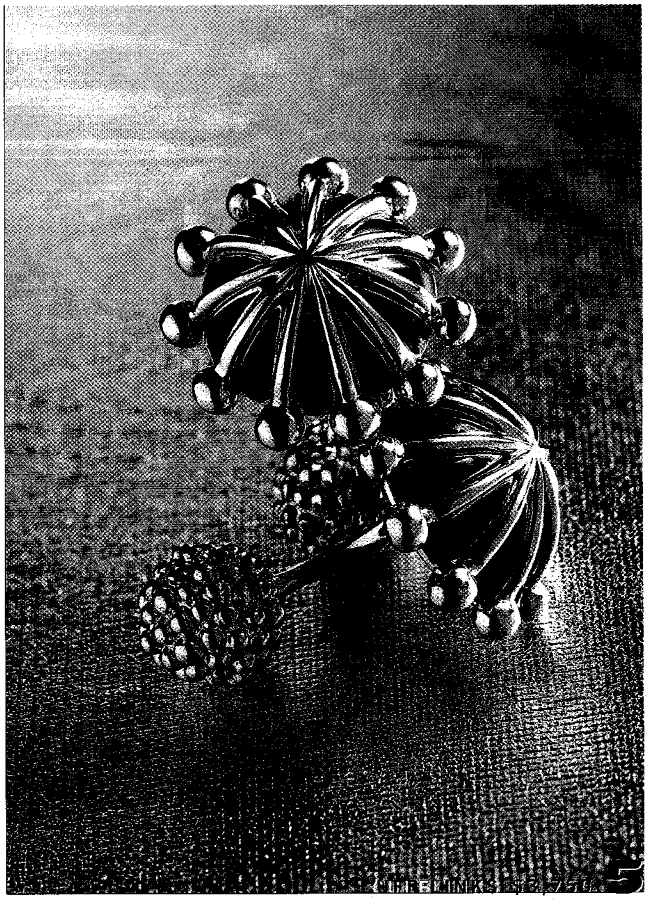


The only way to fly into the **third millennium** is first class, *n'est-ce pas?*

PHOTOGRAPHED BY MICHAEL GRIMM


HIGH-BACK CHAIR $3,065
3

2000
CHANEL
GIFT CARD $2,000
4

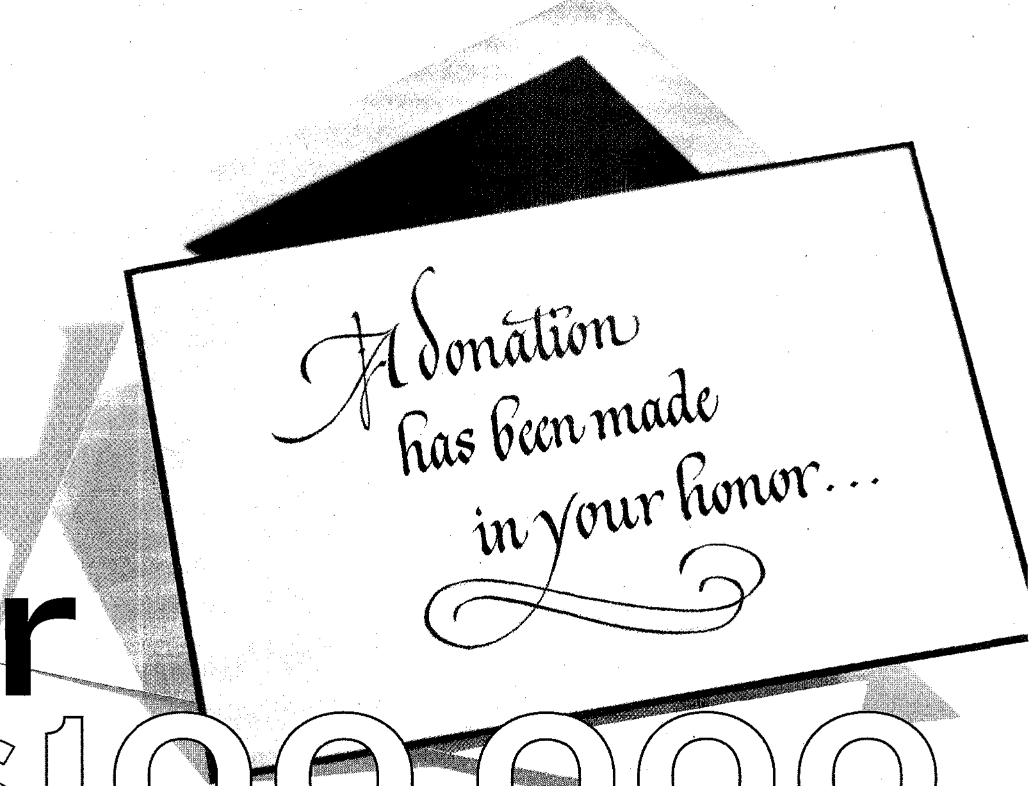

CUFF LINKS $3,750
5

3. Gaetano Pesce high-back resin-infused-felt I Feltri **CHAIR** with quilted-cotton snap-in mattress is $3,065 at Moss (146 Greene Street; 212-226-2190).

4. Millennium limited-edition Chanel 2000 **ELECTRONIC GIFT CARD** entitles recipients to $2,000 (or increments of $2,000) worth of Chanel haute fashions, plus a makeover and one-hour wardrobe consultation, at Chanel (15 East 57th Street; 212-355-5050; chanelusa.com).

5. Jean Schlumberger eighteen-karat-gold-and-enamel umbrella **CUFF LINKS** are $3,750 at Tiffany & Co. (Fifth Avenue at 57th Street; 212-755-8000; tiffany.com).

1 for $100,000



Sure, you could bestow a silver Porsche Cabriolet or a 30-foot Monterey 305 cruiser upon a loved one. On the other hand, consider some other $100K possibilities.

1. Three vans (including driver, maintenance, and fuel) for **CITYMEALS-ON-WHEELS**, enabling the organization to feed up to 300 additional homebound elderly now on waiting lists. The donor's name can appear on the side of the vans. (Contact: Maryanne Bloomfield; 212-687-1234.)

2. The renovation and upgrading of a **NEW YORK PUBLIC SCHOOL LIBRARY**. Two hundred are in desperate need; a plaque with the donor's name can be mounted on the chosen library's wall. (Contact: Linda Gillies; 718-935-4321.)

3. A permanent endowment to the **CENTRAL PARK CONSERVANCY** for the care and maintenance of a grove of trees and the surrounding area in Central Park. A plaque inscribed with the donor's name can be placed in each grove. (Contact: Eleanore Kennedy; 212-935-4500).

4. An elevator in one of **HOUSING WORKS, INC.**'s three Harlem brownstones under renovation for housing people with AIDS. One of the completed buildings can have a plaque inscribed with the donor's name. (Contact: Charles King; 212-966-0466.)

5. Enrollment for 170 underprivileged Bed-Stuy kids in the **BEDFORD-STUYVESANT YMCA** summer camp. A plaque with the donor's name can be hung at the entrance to the Y's recreational facility. (Contact: Kevin Jeffrey; 718-789-1497.)

6. A full month of meals from **GOD'S LOVE WE DELIVER** for men, women, and children living with AIDS. A heart-shaped plaque at the entrance to the organization's SoHo facility can acknowledge the gift. (Contact: Marianne Paciulli; 212-294-8119.)

7. Full sponsorship of an entire New York City public school for one year in the **LINCOLN CENTER INSTITUTE FOR THE ARTS IN EDUCATION** program, which brings performances to schools, and kids to programs at the Institute. The donor's name can be inscribed on the Institute's Funder's Wall. (Contact: Ed Boland; 212-875-5423.)

8. Monetary awards for young **NEW YORK CITY OPERA** singers to help further their careers by giving them the financial means to continue their studies, coaching, and lessons. The award can be in the donor's name. (Contact: Jeff Lawson ; 212-870-5619.)

9. Equipment for and refurbishing of the Craniofacial Orthodontic Center at **NYU MEDICAL CENTER** for children with facial deformities. The center can be named after the donor. (Contact: Variety—The Children's Charity, Leslye Schneider Bailey; 212-760-2777.)

10. Expansion and improvement of the Early Stage Alzheimer's Program at the **SAMUEL FIELD YM & YWHA**. The program would be named for the donor. (Contact: Steven Goodman; 718-225-6750.)

Note card with matching envelope by Cartier; calligraphy by Barry Morentz Design.

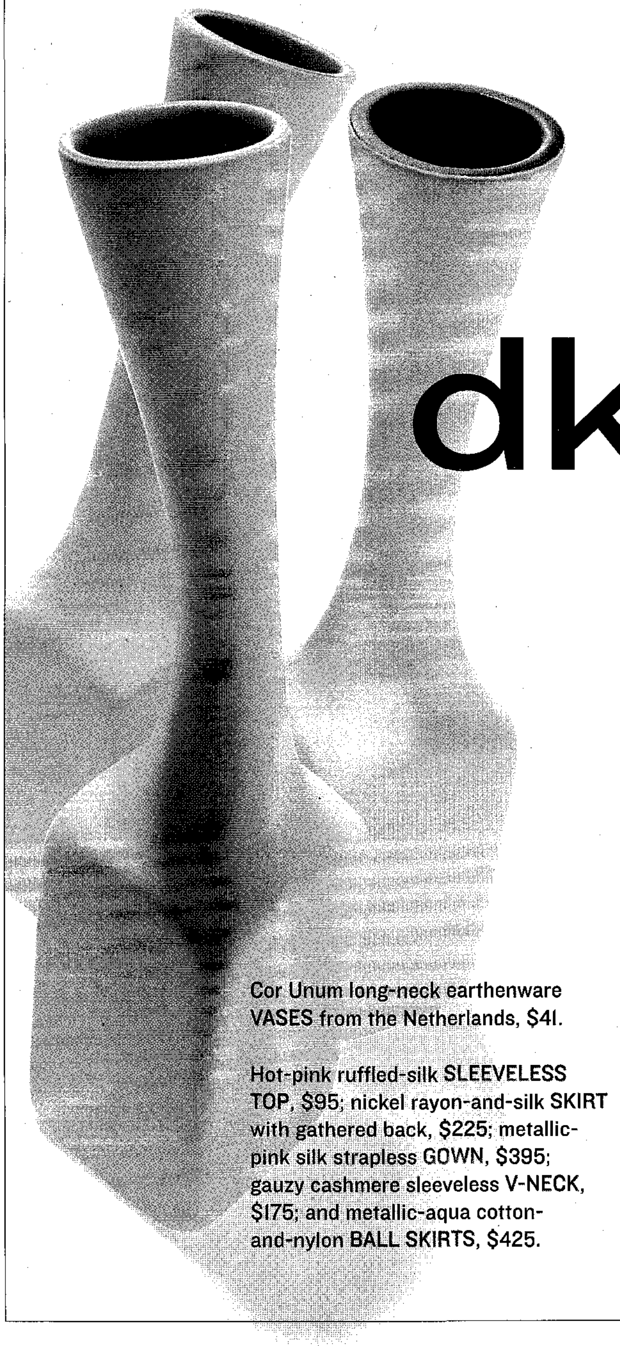
PHOTOGRAPHED BY MICHAEL GRIMM

super markets

The new generation of designer flagships offer one-stop shopping for everything on your gift list, from high fashion to home design.

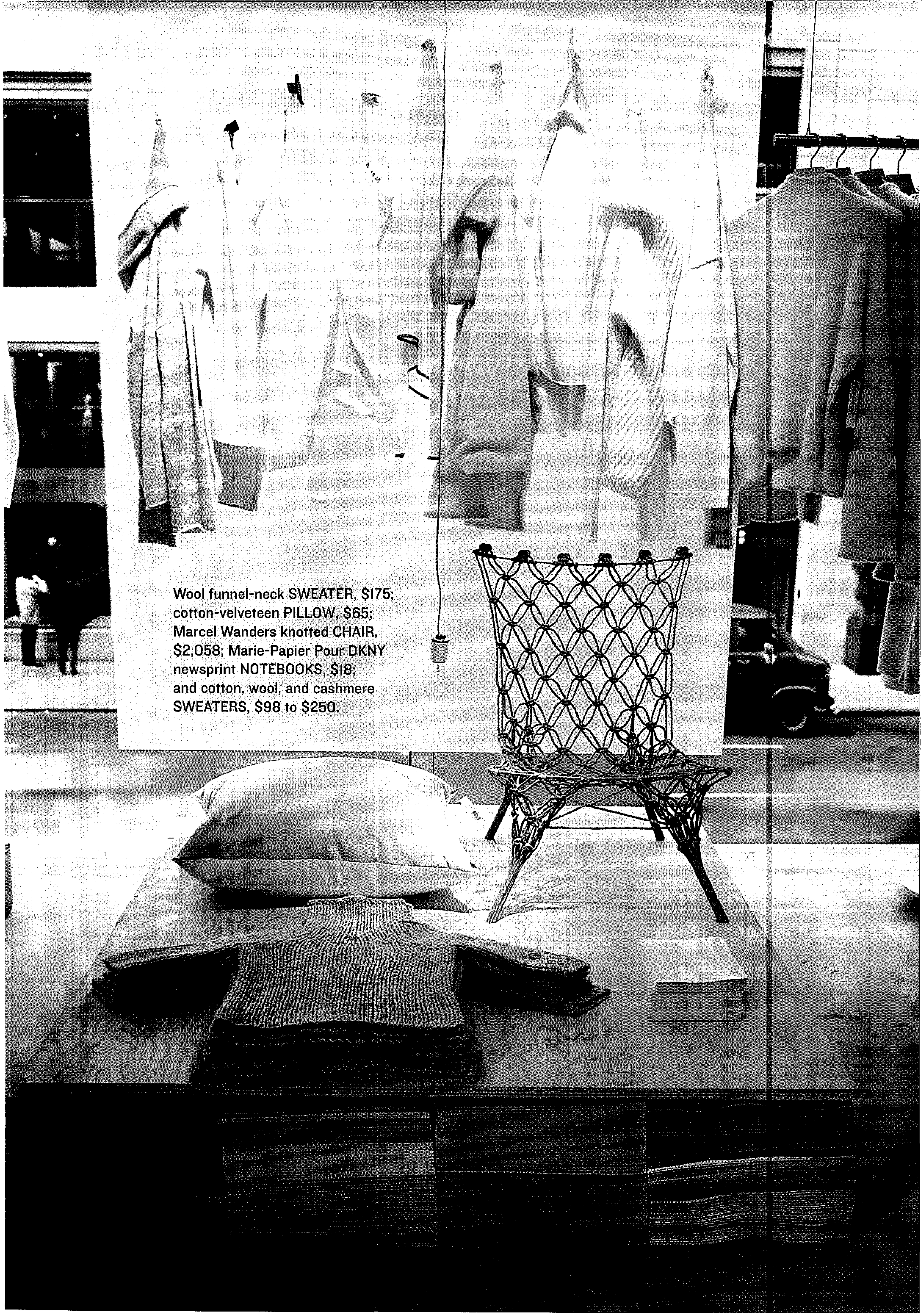
The all-glass façade of DKNY (655 Madison Avenue, at 60th Street; 212-223-3569) looks like a stage set, and it's constantly being rearranged by an obsessively involved set designer who happens to be Donna Karan. "I want the store to be a kind of Dean & DeLuca of fashion filled with irresistible objects that you just have to have," says Karan. Since her objects of desire aren't limited to clothing, there are Antony Todd petals, Ron Arad FPE chairs, Latin CDs, Coors nesting bowls, Marie-Papier Pour DKNY papers, Lexon rubber radios, and Ducati bikes. In Karan's lexicon, great style lies in the mix, so fashions range from fab evening gowns for women to swank racing garb for men. If you get tuckered out from all the possibilities, you can sip energy-boosting wheatgrass juice at Blanche's Organic while paging through the oversize glossies.

dkny



Cor Unum long-neck earthenware **VASES** from the Netherlands, $41.

Hot-pink ruffled-silk **SLEEVELESS TOP**, $95; nickel rayon-and-silk **SKIRT** with gathered back, $225; metallic-pink silk strapless **GOWN**, $395; gauzy cashmere sleeveless **V-NECK**, $175; and metallic-aqua cotton-and-nylon **BALL SKIRTS**, $425.



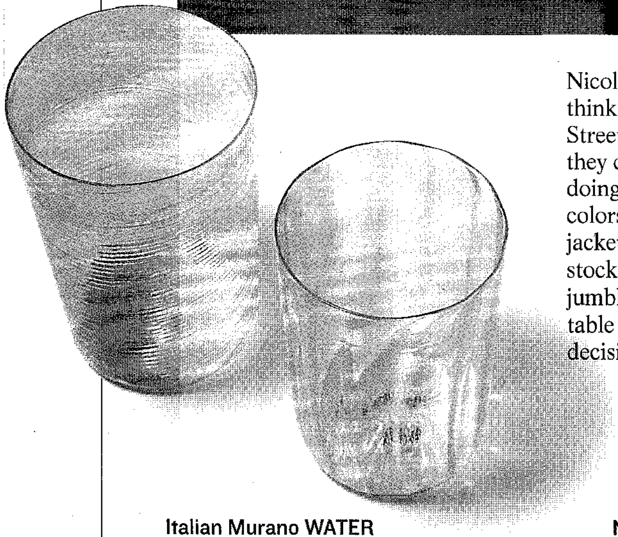
Wool funnel-neck SWEATER, $175; cotton-velveteen PILLOW, $65; Marcel Wanders knotted CHAIR, $2,058; Marie-Papier Pour DKNY newsprint NOTEBOOKS, $18; and cotton, wool, and cashmere SWEATERS, $98 to $250.

PHOTOGRAPHED BY MARK SEELEN

nicole farh

Calfskin-leather TOTE [illegible] wool SWEATER [illegible]

Nicole Farhi, London's darling, has brought her personal brand of relaxed style—think haute simplicity—to her eponymous New York outpost (10 East 60th Street; 212-223-8811). Sure, everyone is doing leather skirts, but where else do they come in shades of purple and green with softly ruffled hems? And who else is doing classic men's tweeds shot through with orange, or ribbed sweaters in acid colors? But there's plenty for traditionalists, too, like khaki pants and herringbone jackets. If clothing or swank leather goods are not what you're after, Farhi's stock of homewares might do: An unreconstructed flea-market habitué, Farhi jumbles the fruits of her foraging with handmade ceramics and china, and bed and table linens, of her own design. And if you become overwhelmed by all that decision-making, refuel in her two-star restaurant, Nicole's, on the lower level.



Italian Murano WATER GLASSES, $85 each.

Nubuck-leather NOTEBOOKS, $65 to $150; Nakashima DESK, $18,000; rush-seated chair, $2,200; Anthony Bryant TURNED-OAK SCULPTURE, $2,000.

PHOTOGRAPHED BY RICHARD RENALDI

BLOOMINGDALE'S

MUST
DE
Cartier
PARIS
EAU DE TOILETTE

Cartier

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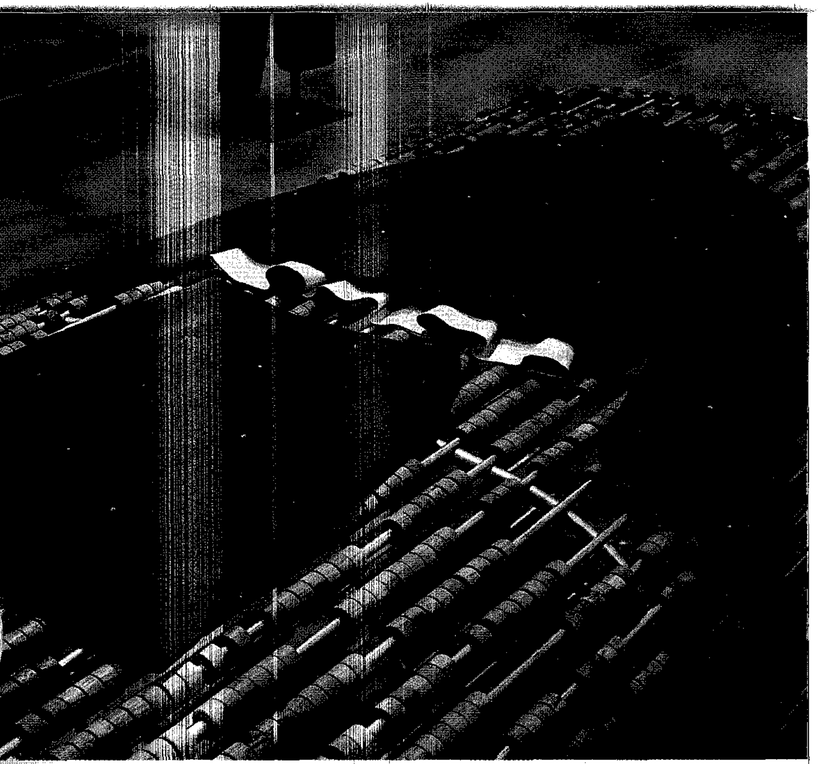
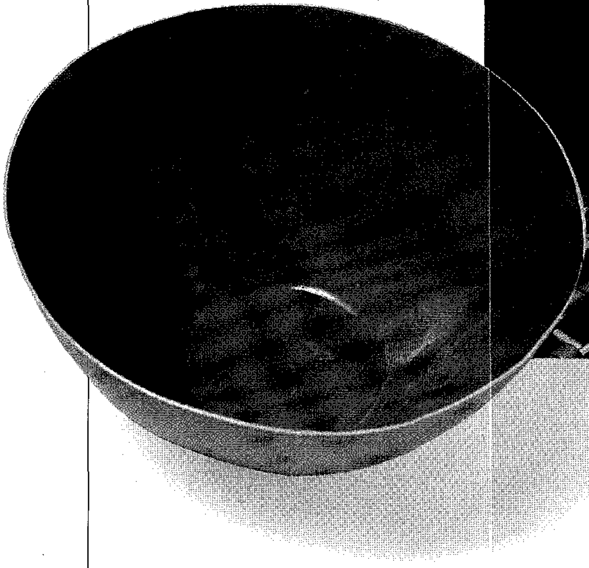
ELECTRONIC REPRODUCTION PROHIBITED

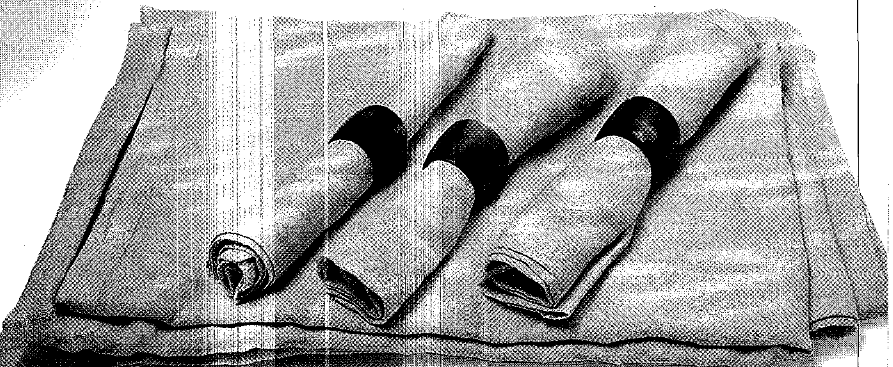
nicole farhi

Rhinestone-studded rayon-and-wool funnel-neck **JACKET**, $710; **SKIRT**, $275; leather **TANK TOP** with ruffled hem, $690.





Belgian "Sand" **BOWL**, $190.



Belgian-linen **TABLECLOTH**, $375; linen **NAPKINS**, $38; horn **NAPKIN RINGS**, $75 for six.

Nicole Farhi queen-size **WALNUT BED WITH TATAMI MAT**, $20,000; linen queen-size **DUVET COVER**, $475; linen **PILLOWCASES**, $70 each; kimono **PILLOWS**, $130; mushi linen **PILLOWS**, $90; and vintage Venetian **LAMP**, $18,000 for the pair.

BLOOMINGDALE'S

déclaration
Cartier
EAU DE TOILETTE POUR HOMME

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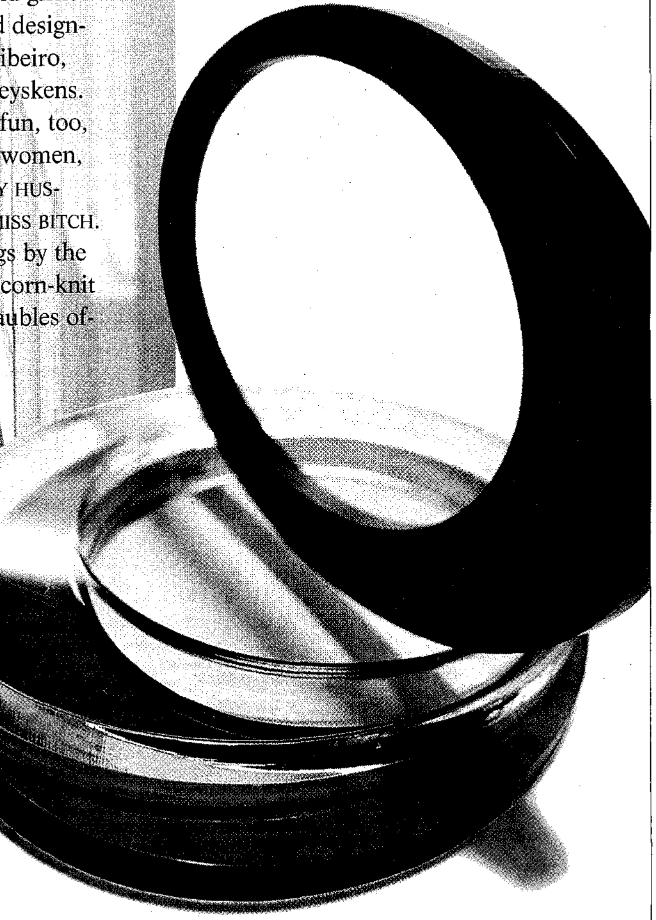
kirna zabête

Fashion faddists Beth Shepherd and Sarah Hailes (pictured, left) tweak the Establishment in their Technicolor duplex supermarket at 96 Greene Street (212-941-9656). Pushing the fashion envelope, their goth, glam, and girlie styles are by such hip yet hard-to-find designers as Hussein Chalayan, Clements Ribeiro, Matthew Williamson, and Olivier Theyskens. But these twentysomethings are into fun, too, so they peddle e.vil T-shirts for men, women, and dogs emblazoned with BIG DADDY HUSTLER, LITTLE MISS TRAMP, and LITTLE MISS BITCH. Lotions and potions, perfect little bags by the currently hot Lambertson Truex, popcorn-knit hats and mittens, and [illegible] baubles offer all manner of gift-giving options.



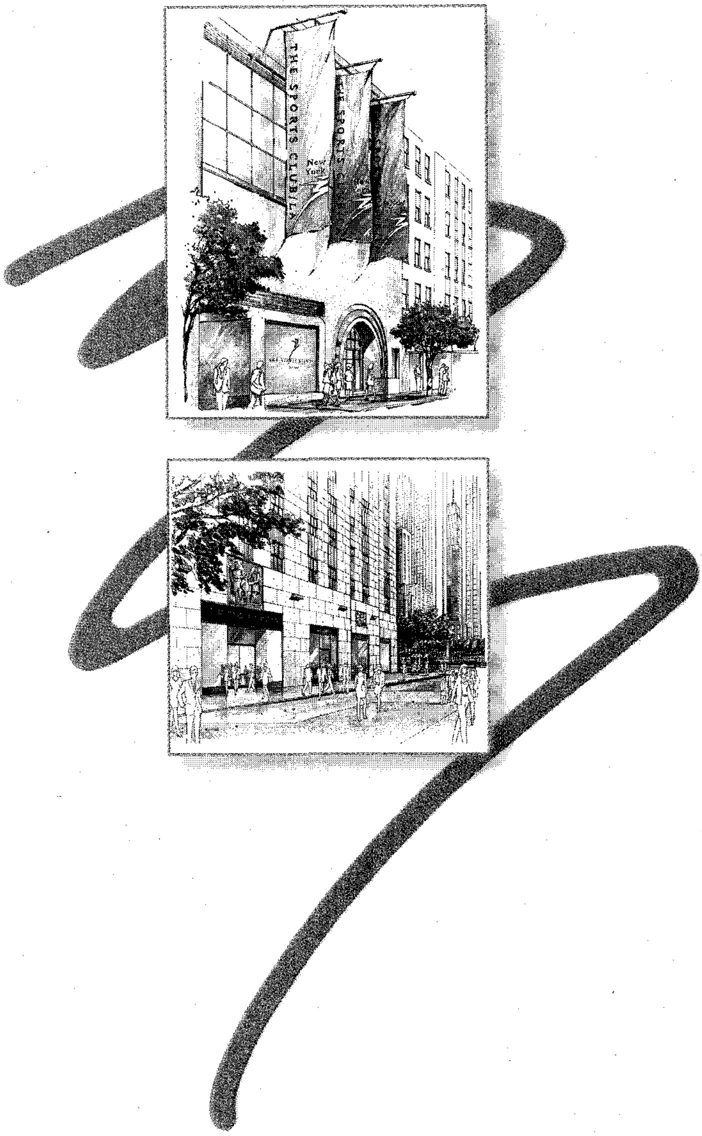
Clements Ribeiro cashmere SWEATER, $610; Martine Sitbon virgin-wool PANTS, $605. Clements Ribeiro cashmere baby ROMPER PANTS, $195, and baby cashmere SWEATER, $250.

Self-serve bags of GUMBALLS and pink-grapefruit CHEWIES, $3.

Lara Boeing 747 Plexiglas BANGLE BRACELETS, $60 each.

PHOTOGRAPHED BY MARK SEELEN

Coming...in the Millennium



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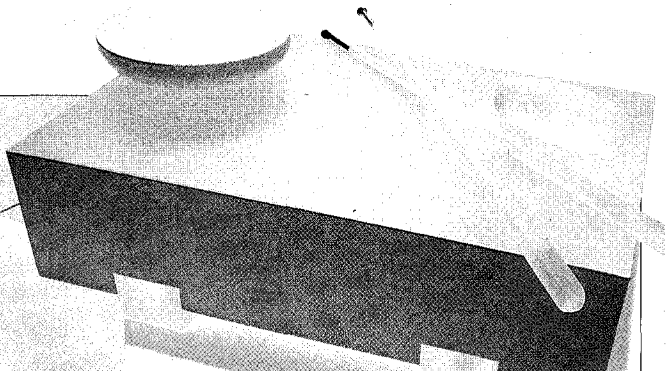
OPENING JUNE 2000

kirna zabête



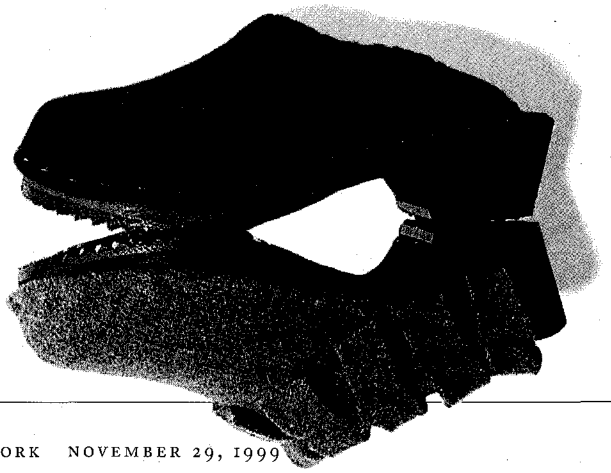
Blake Moore and Christiaan Bunce handmade lacquered-acrylic **SUSHI BLOCK** with chopsticks and pebble rest, $295; a set of six lacquered-acrylic **COASTERS**, $295.

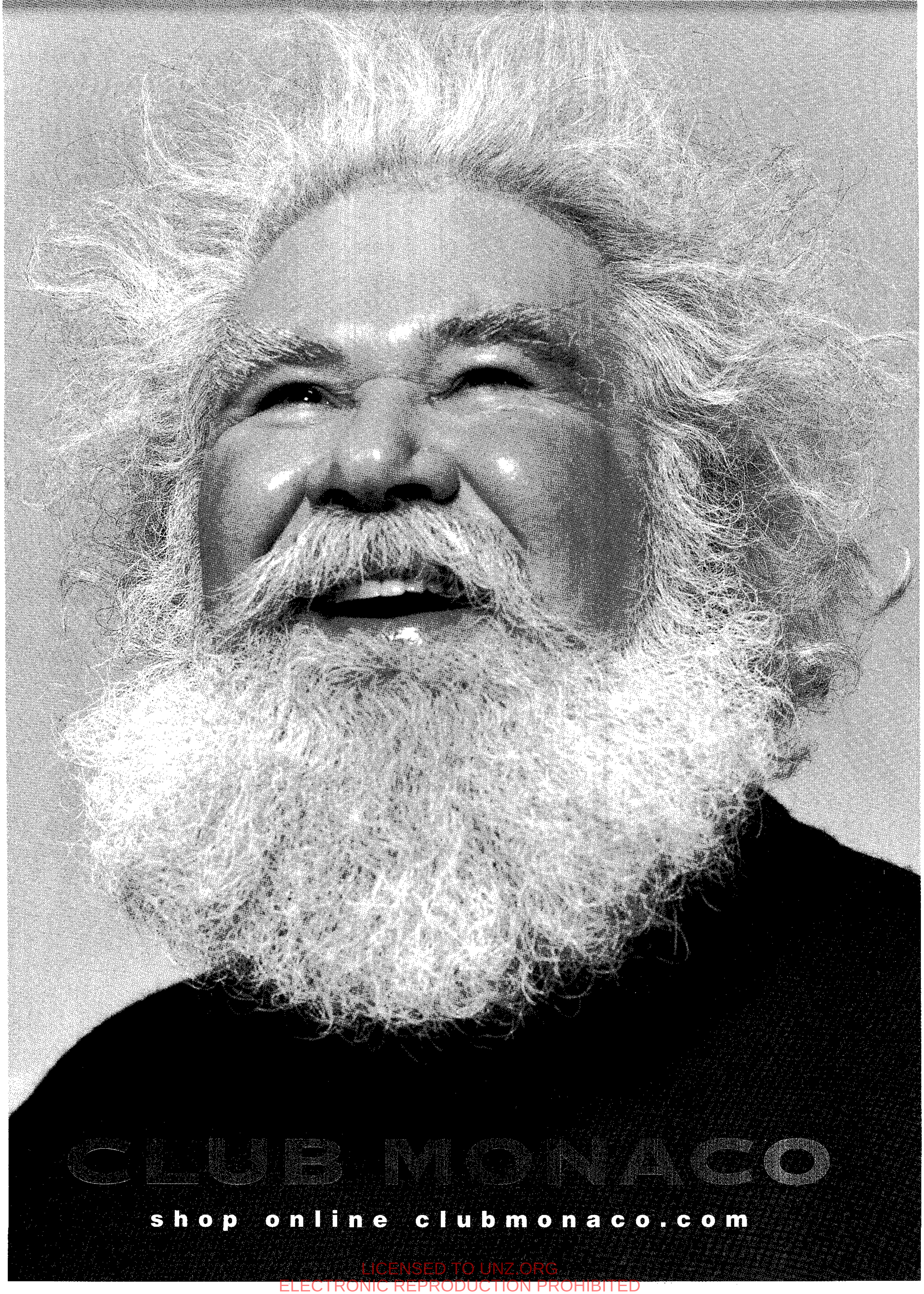
Rapture **BATH OIL**, $25; Geisha Aroma M O-cha **PERFUME**, $75; Geisha rice **POWDER**, $60 (**PUFF**, $18); and Geisha Aroma M O-cha **SOAP**, $12.

geisha
aroma M

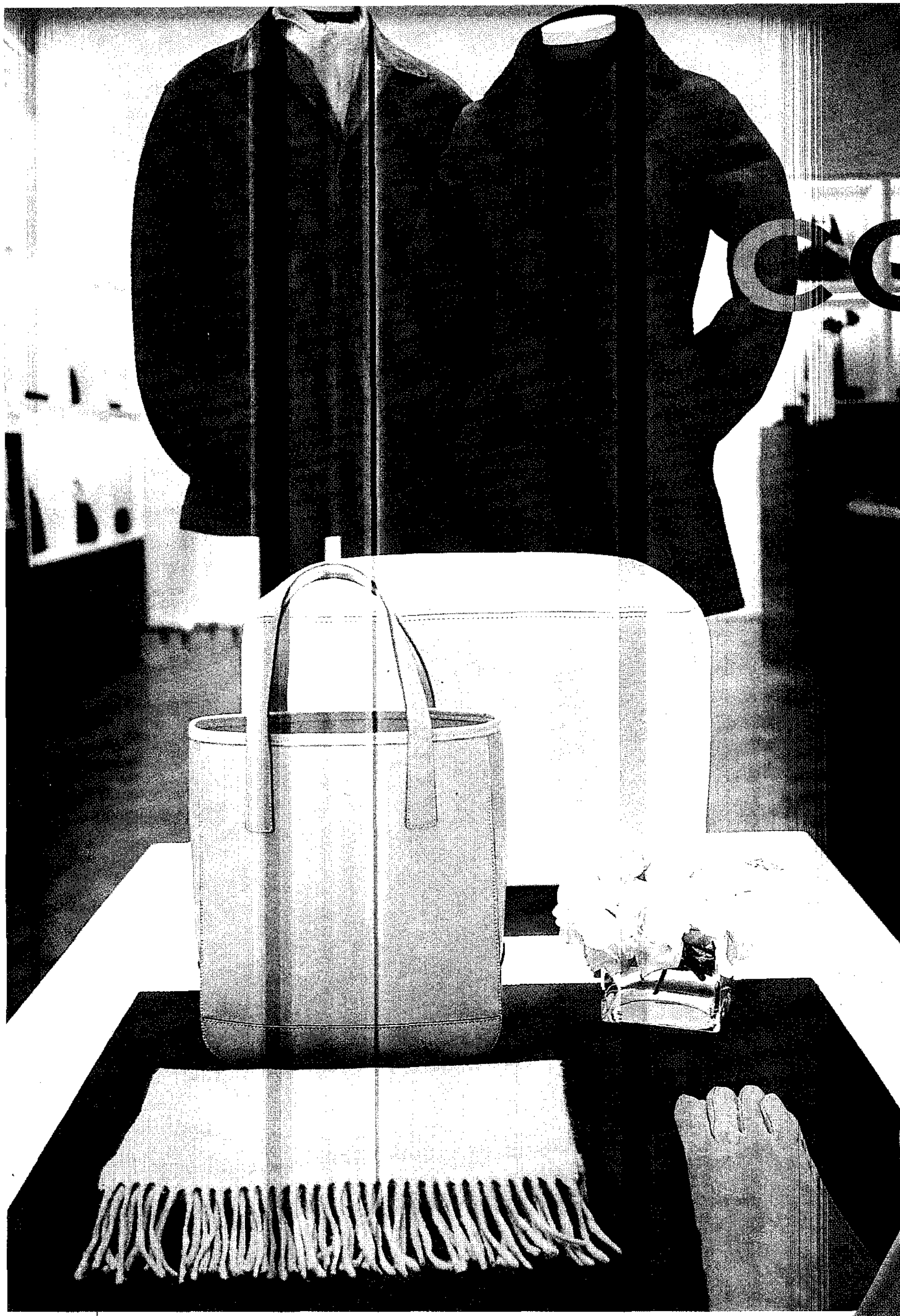
Andrew Gn cashmere-and-Tibetan-goat-fur **SHAWL**, $959; rabbit-fur **SKIRT**, $1,390; and zippered-cotton **SWEATER**, $510. Hussein Chalayan jeans **VEST**, $350; Matthew Williamson Bethlehem silk **SKIRT**, $990. Matthew Williamson neon-embroidered funnel-neck silk **COAT**, $1,975. Sonia Rykiel rhinestone-beaded **SWEATER**, $511; and Bruce wool poncho **SKIRT**, $595. Clements Ribeiro wool-and-cashmere **COAT**, $1,032; **SKIRT**, $299; and sleeveless **SWEATER**, $470.

Ann-Louise Roswald Scottish cashmere **CLOGS** in a lamb's-wool pouch (not shown), $230 plain, $260 fringed.

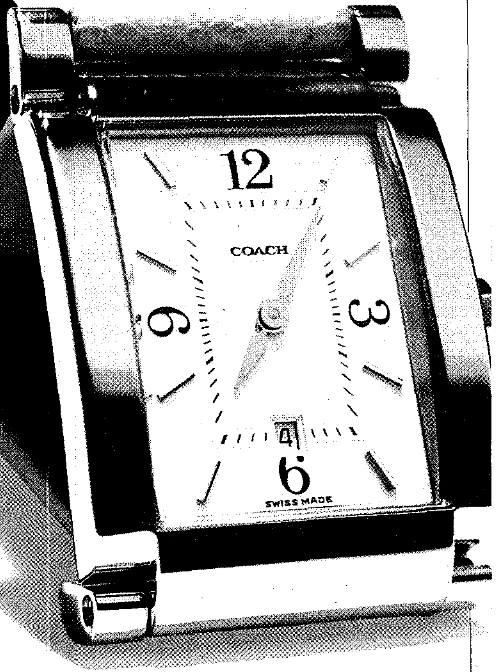



CLUB MONACO
shop online clubmonaco.com

coach



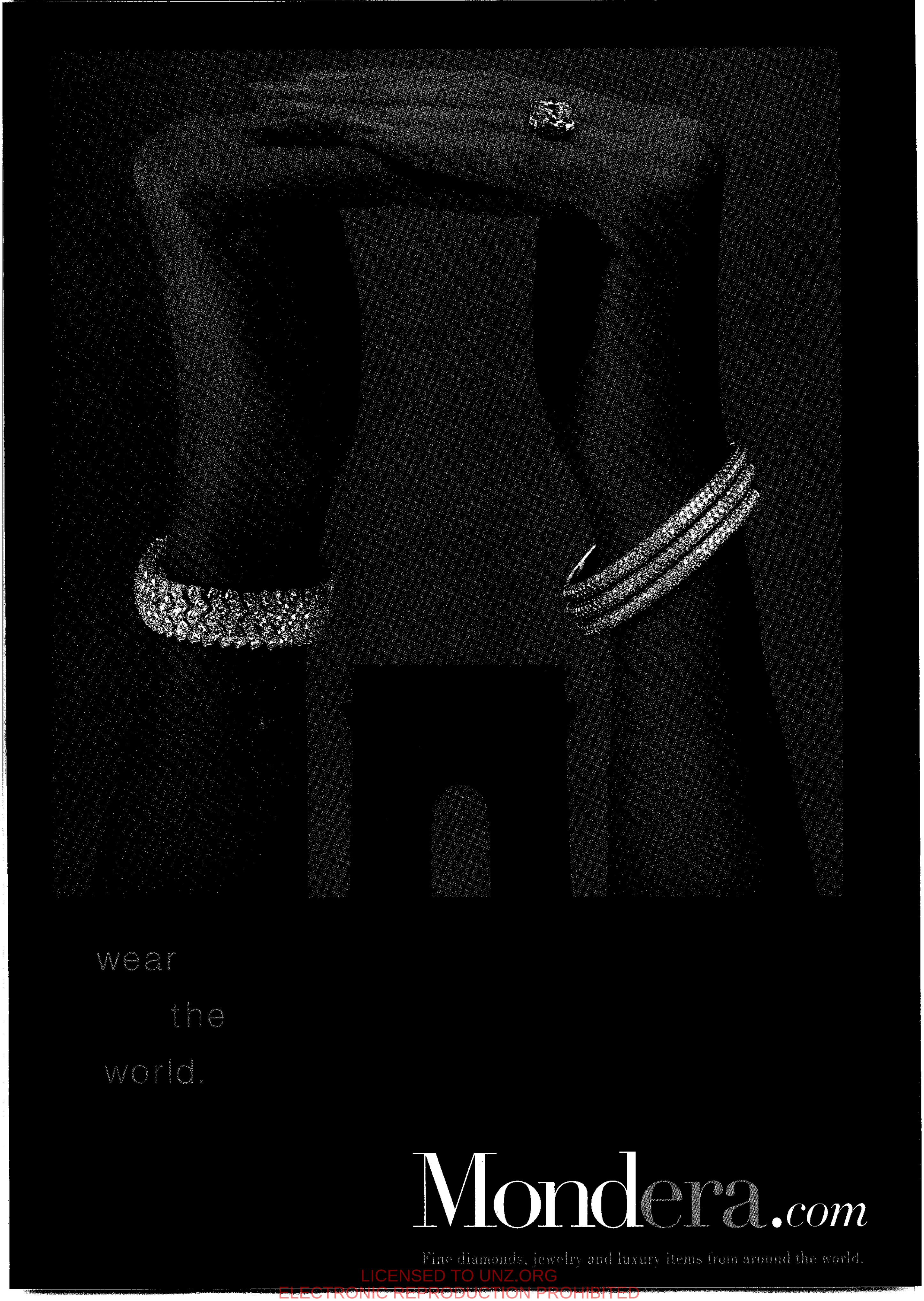
Cashmere SCARF, $135; suede GLOVES with cashmere lining, $94; Vachetta leather TOTE, $498; chamois OTTOMAN, $990; women's shearling Stefanie JACKET, $1,795; and men's suede Woodsman JACKET, $595.



Metropolitan WATCH with pale-lizard band, $450.

Coach has completely reinvented itself since its days as the bastion of preppiness. The company's new, hipper look is mirrored in Russell Groves's sleek concrete-nickel-and-white-brick redo of its 57th Street flagship (595 Madison Avenue, at 57th Street; 212-754-0041; coach.com). Here, nestled in with Coach classics, are sexy little python clutches and slides that wink toward the Paris runways. The notoriously indestructible Coach leathers once relegated to bags, briefcases, and luggage now appear as frames, Palm Pilot cases, cell-phone holders, pillows, ottomans, even sofas. And in the quest to have a little something for everyone, Fido has not been neglected: Woolrich blanket coats will keep him cozy all winter.

PHOTOGRAPHED BY MARK SEELEN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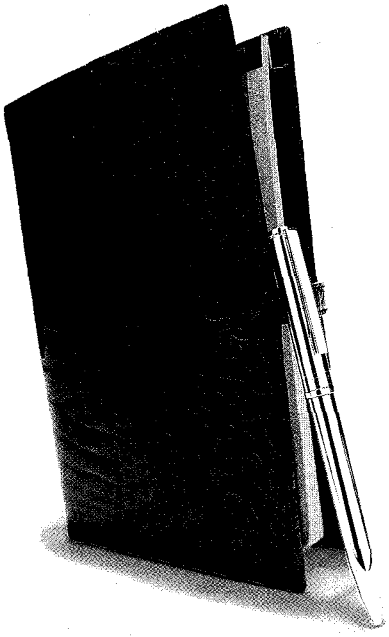
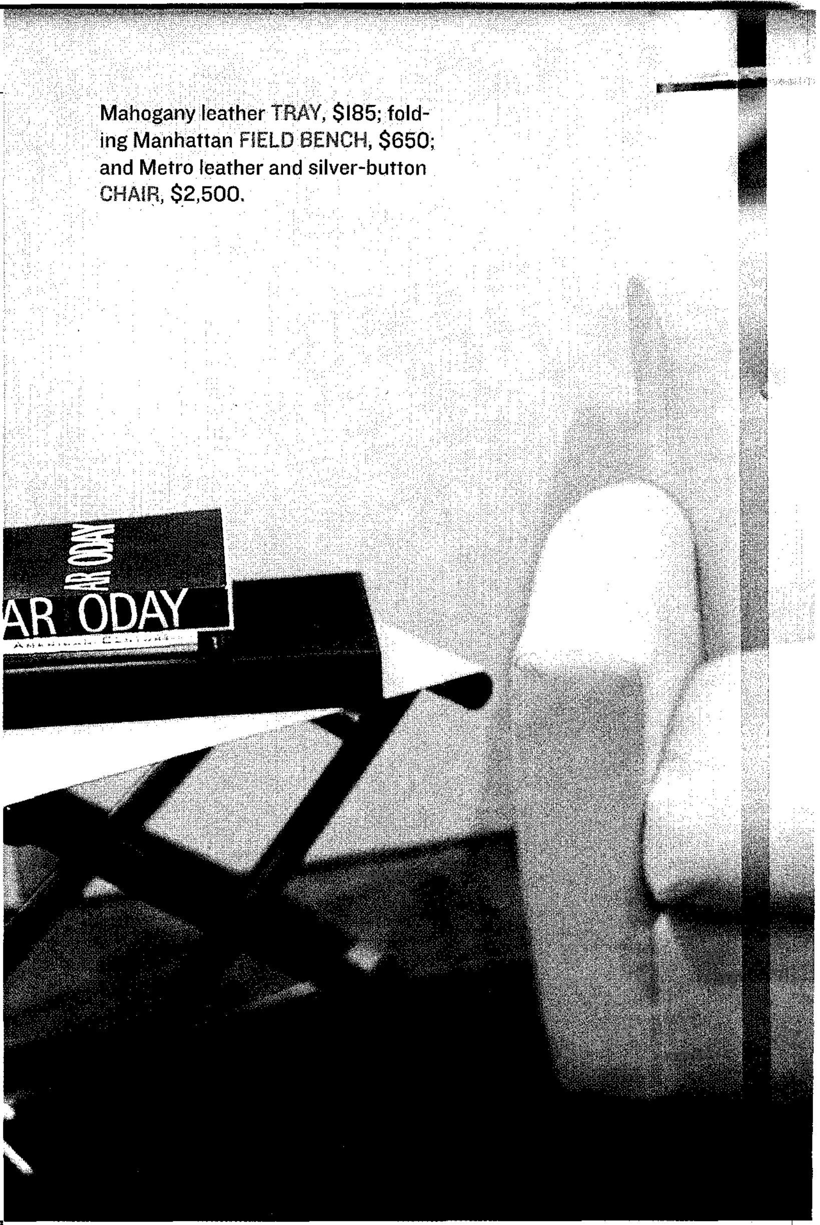
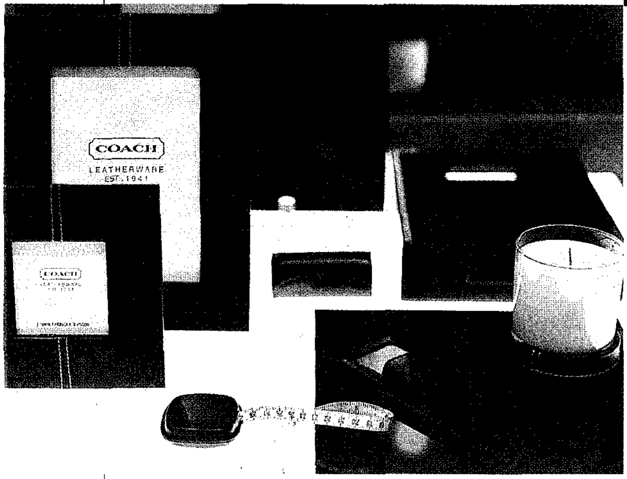


Alligator **ORGANIZER**, $1,400; sterling-silver ball-point **PEN**, $128.


AR ODAY
AR ODAY

Mahogany leather **TRAY**, $185; folding Manhattan **FIELD BENCH**, $650; and Metro leather and silver-button **CHAIR**, $2,500.

Red leather **PICTURE FRAMES**, $85 to $105; **TAPE MEASURE** covered in leather, $28; **CANDLE**, $32; leather **TRAY**, $95; **LIPSTICK CASE**, $38; and **MIRROR** in leather case, $48.


COACH
LEATHERWARE
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Python **CLUTCH** with suede lining, $650; Babette python slides, $200.

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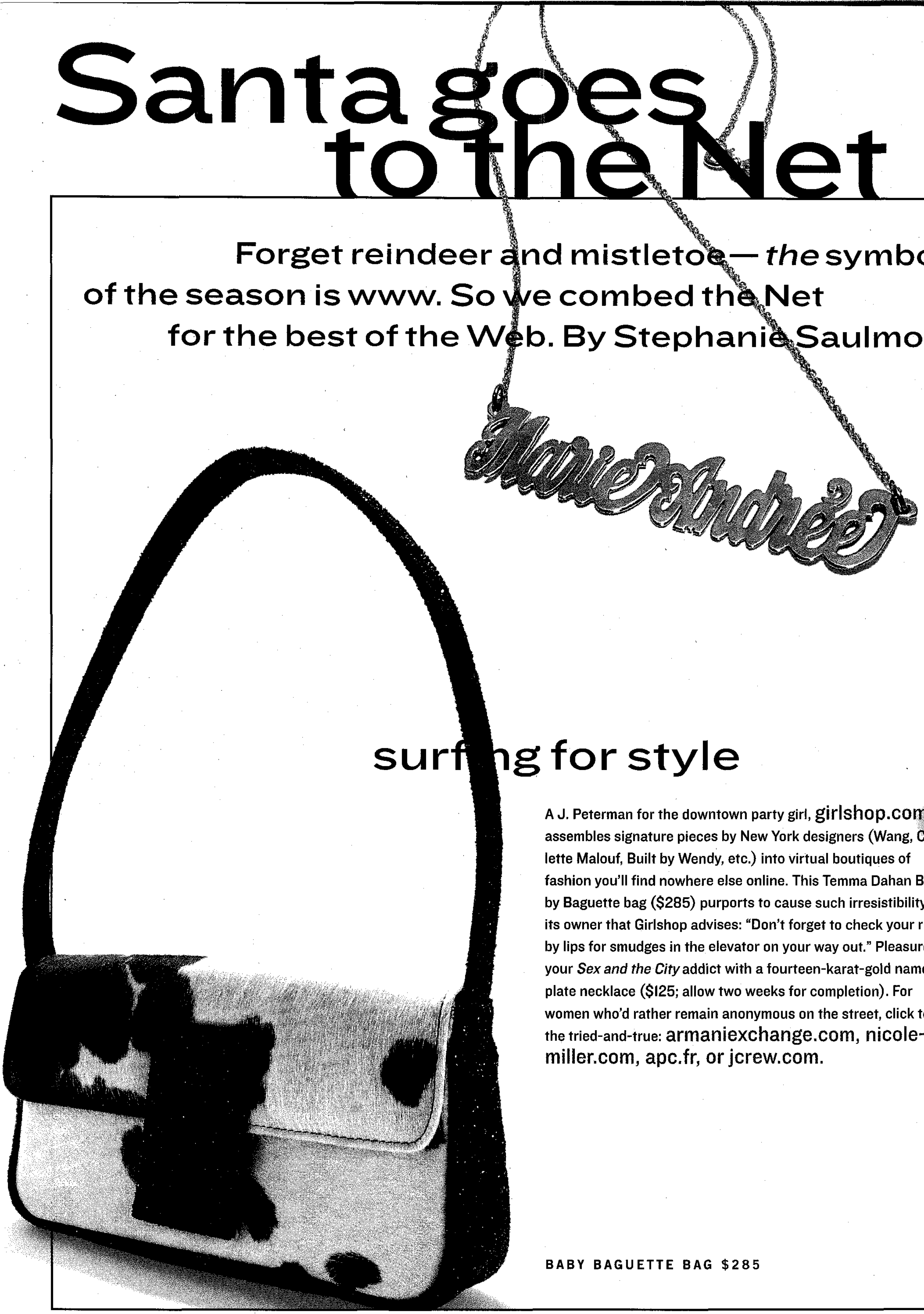
Santa goes to the Net

Forget reindeer and mistletoe—*the* symbol of the season is www. So we combed the Net for the best of the Web. By Stephanie Saulmon



surfing for style

A J. Peterman for the downtown party girl, girlshop.com assembles signature pieces by New York designers (Wang, Colette Malouf, Built by Wendy, etc.) into virtual boutiques of fashion you'll find nowhere else online. This Temma Dahan Baby Baguette bag ($285) purports to cause such irresistibility in its owner that Girlshop advises: "Don't forget to check your ruby lips for smudges in the elevator on your way out." Pleasure your *Sex and the City* addict with a fourteen-karat-gold nameplate necklace ($125; allow two weeks for completion). For women who'd rather remain anonymous on the street, click to the tried-and-true: armaniexchange.com, nicolemiller.com, apc.fr, or jcrew.com.

BABY BAGUETTE BAG $285

PHOTOGRAPHED BY GADGE

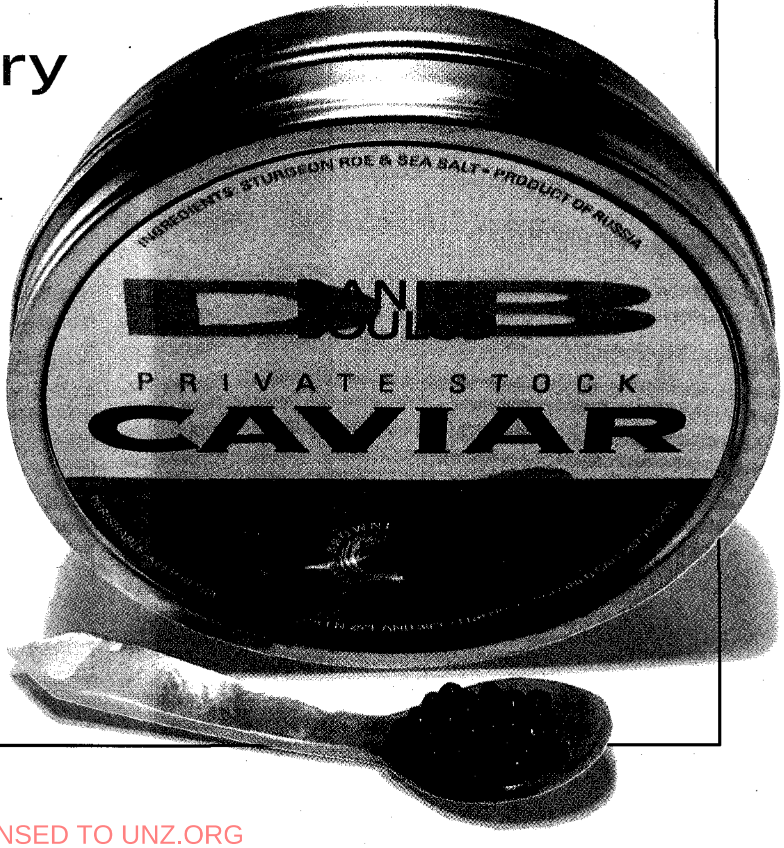
GUCCI
SHOULDER BAG
$395

electrical outlet

bluefly.com has become the Web's ultimate outlet store, and for good reason. It provides significant savings on designer merchandise from DKNY, Calvin Klein, Fendi, Prada, and more. Handbags are the site's strongest suit, like this dark-brown leather Gucci shoulder bag, discounted to $395. Bluefly allows you to search by designer or item, and even lets you customize the site according to the sizes, styles, and brands you're looking for.

laptop of luxury

The only site more anticipated than boo, James A. Finkelsteins's **luxuryfinder.com** launches with a charming interface (a personal shopper will guide you through your purchase) and an impressive collection of high-end merchandise. Is it Asprey & Garrard cuff links you're looking for, or maybe just a small island? (They've five to choose from.) Other choice gifts include a Ghurka leather cell-phone case ($120) or hand-selected caviar from chef Daniel Boulud's private stock (Sevruga, Osetra, or Beluga in gift sets from $325 to $1,150). You'll find a similarly distinguishing array of goods at **BestSelections.com**, which boasts such retailers as Alan Flusser, Keni Valenti, and Anne Bruno.



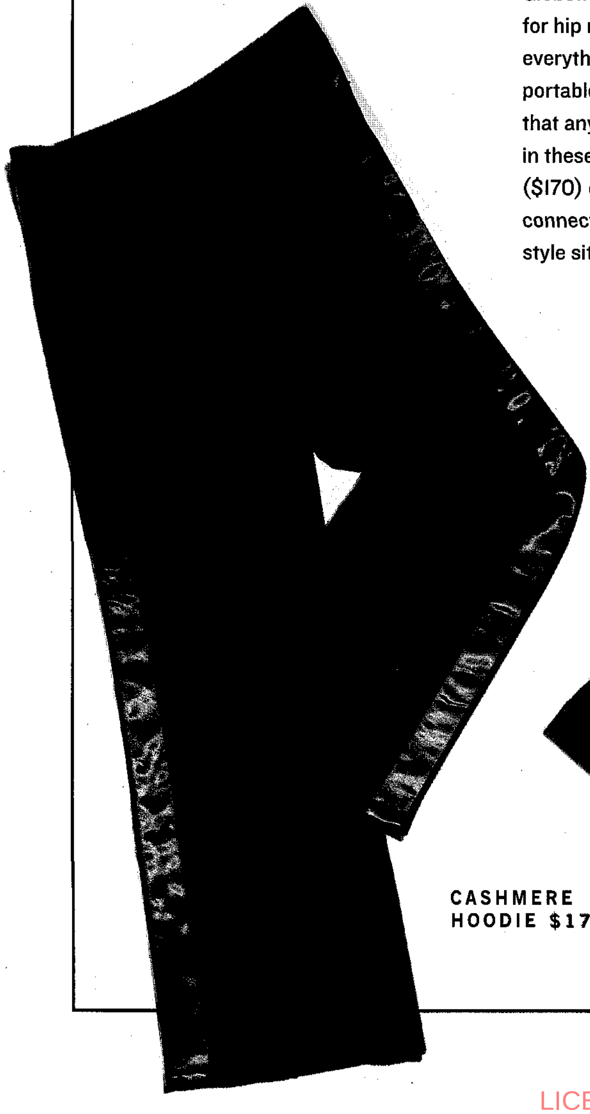
BOULUD PRIVATE STOCK CAVIAR $325

delias.com offers playful and trendy clothing, shoes, and accessories for teen girls. A cinch to navigate and stocked like your daughter wishes her closet was, the Website offers free shipping for orders over $40, and even has a "roomwares" section with bedding, furniture, and frames. We're partial to the Pale brand tux pants ($42) and the Roxy/Quicksilver Demo Suede Jacket ($154). Also try **alloy.com** for everything from peasant tops to p.j. pants.

SUEDE JACKET $154

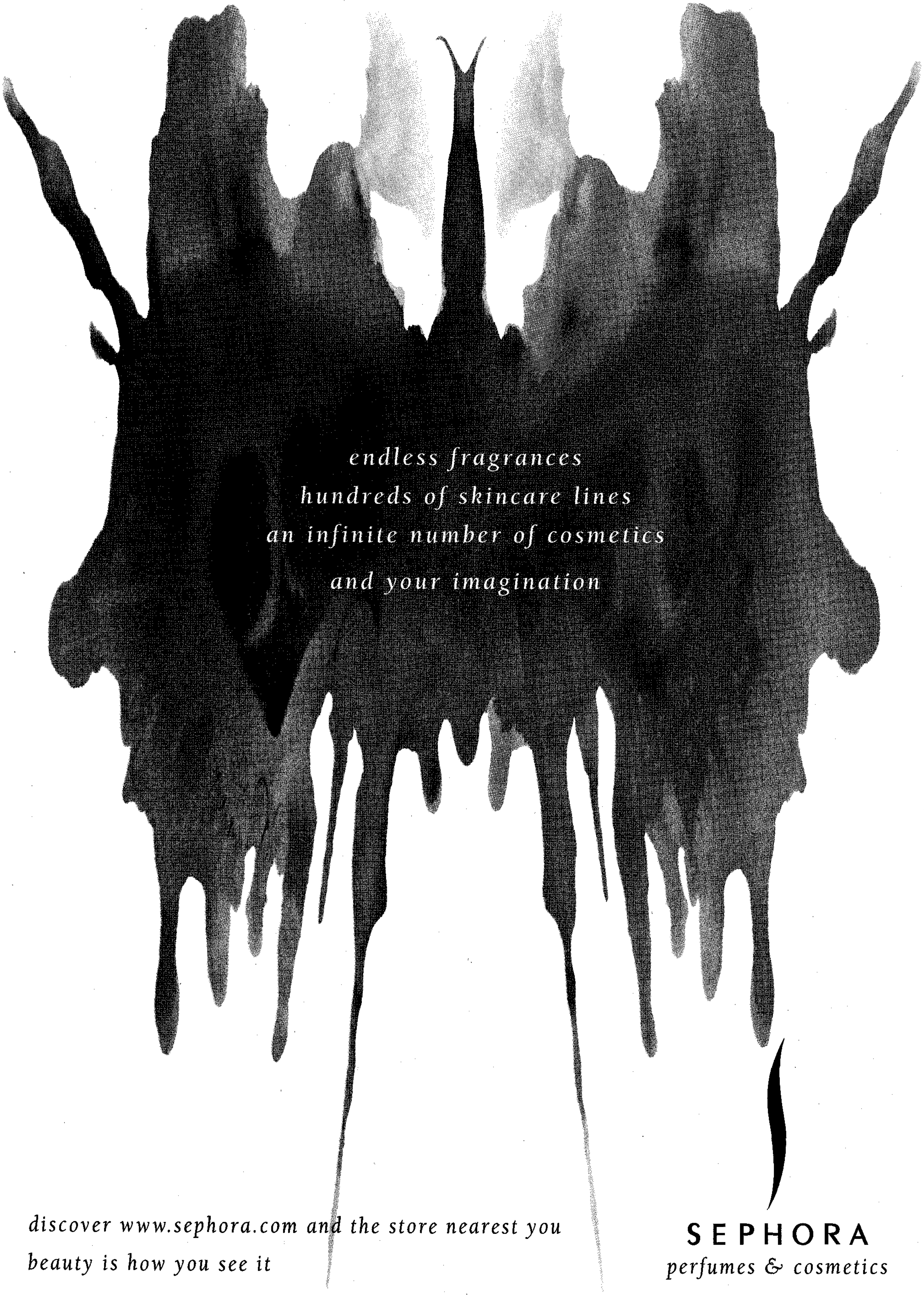
you go online girl

Globetrotting fashionistas can just sit tight; **netsetgoods.com** scours the planet for hip merchants in New York, London, Paris, and Tokyo to provide Netizens with everything—from accessories (Custard bucket bags) to technology (a Panasonic portable DVD player) to sleek home design (Blu Dot's "Uptown Cocktail Table")—so that anyone can look world-weary without having to leave the apartment. Keep warm in these Fashion Active Lab cashmere hoodies, in hot pink with three-quarter sleeves ($170) or cabled in gray with thumb holes ($255). Only those with high-speed Web connections should attempt to shop through **boo.com**, the much-hyped street-style site that's proven to be more about entertainment than about e-tail.



TUX PANTS $42

CASHMERE HOODIE $170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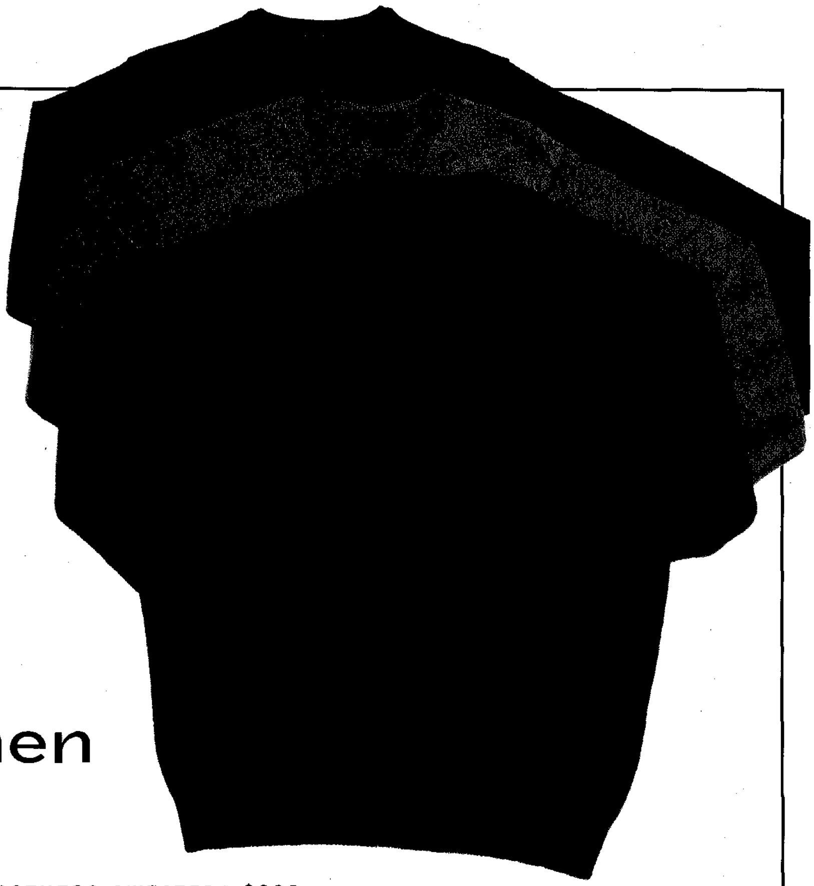
boys to men

brooksbrothers.com is as clean, classic, and refined as its clothing. No dad would be disappointed with a pure silk, blue, four-color lattice tie ($52.50) or a tailored cotton-broadcloth shirt ($95; monogramming for an additional $10 with style, color, and location choices available online). We're also crazy about this cashmere V-neck sweater (in indigo, charcoal, and mushroom; $228). Too staid? Point your browser to **kennethcole.com**, **guyshop.com**, or **guess.com** for pieces your man may find a little more cyber-stylish.

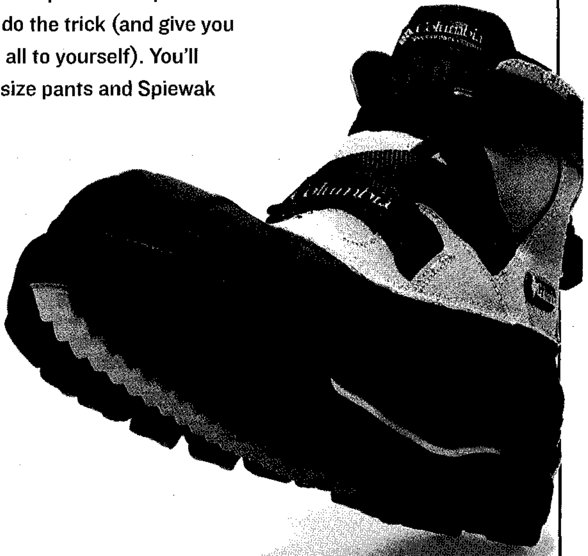


BROOKS BROTHERS SWEATERS $228

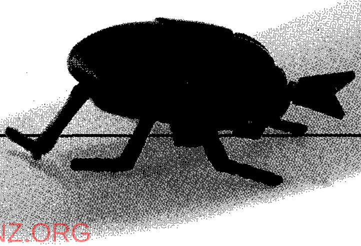
After **beyond.com** has helped stuff his stocking with the new Quake III Arena CD-ROM ($49.99), let **droog.com**, the boy's apparel counterpart to delia*s, outfit him for actually leaving the house. The watch with wide retro-punk-style leather band ($36) and Columbia's insulated, waterproof Transport Boots ($89) ought to help do the trick (and give you a chance to have the game all to yourself). You'll also find the requisite oversize pants and Spiewak down parkas.

Point
QUARTZ

WATCH $36



SHOE $89



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You have

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DUTCH OVENS $170

The Website for williamssonoma.com is as helpful and tastefully designed as the store itself. You'll find everything from flatware to cookbooks to All-Clad cookware for your resident gourmand, including these gorgeous flame-colored, cast-iron Le Creuset Dutch ovens ($170 for the seven-quart size; $110 for the three-and-a-half-quart). Complete the gift with selections from Dean & DeLuca's online marketplace deananddeluca.com, offering a variety of delicacies and condiments along with an extensive list of California wines.

master your domain

Unless you're planning on surprising your wife with a new bedroom set (in which case you'd click to living.com), you'd do well to pick out gifts for the home from rabidhome.com, an online-only shop that features many products created for the site by artisans and craftsmen, in addition to pieces from Japan, Scandinavia, and France. Navigate the site visually—once you've selected from the main categories of table, desk, bath, gifts, and living, you're presented with thumbnails of the merchandise—to find Asian-influenced, minimalist pieces like this elegant oak "Elliptical Lamp" ($500; free ground shipping with every order). At the Museum of Modern Art's cyber store momastore.org, you'll find signature works by some of world's greatest designers: a Noguchi coffee table, an Eames lounge chair, M&Co wall clocks (and MOMA members always get a discount).

Satisfying the horticultural needs of local green thumbs since 1950, Connecticut's White Flower Farm plants its magnificent blooms on the Web at whiteflowerfarm.com. Choose from a ravishing range of bulbs, shrubs, and wreaths, or pick a gift plant, like the tropical African Mallow houseplant, which comes with clay pot and saucer ($39), or a pair of "Stephen Isler" orchids ($119). For supplies for every pot, terrace, or yard imaginable, surf to garden.com.

LAMP $500

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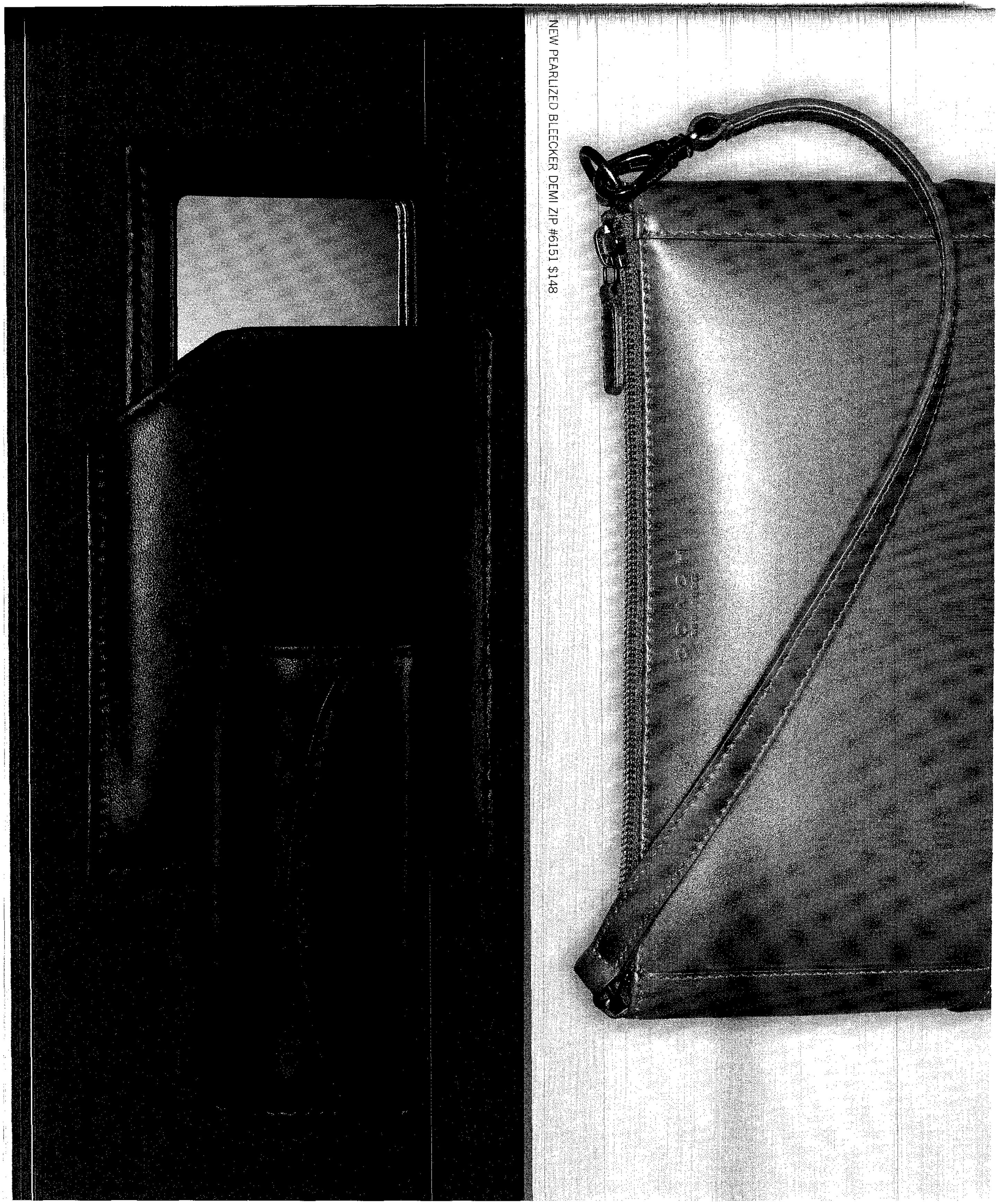
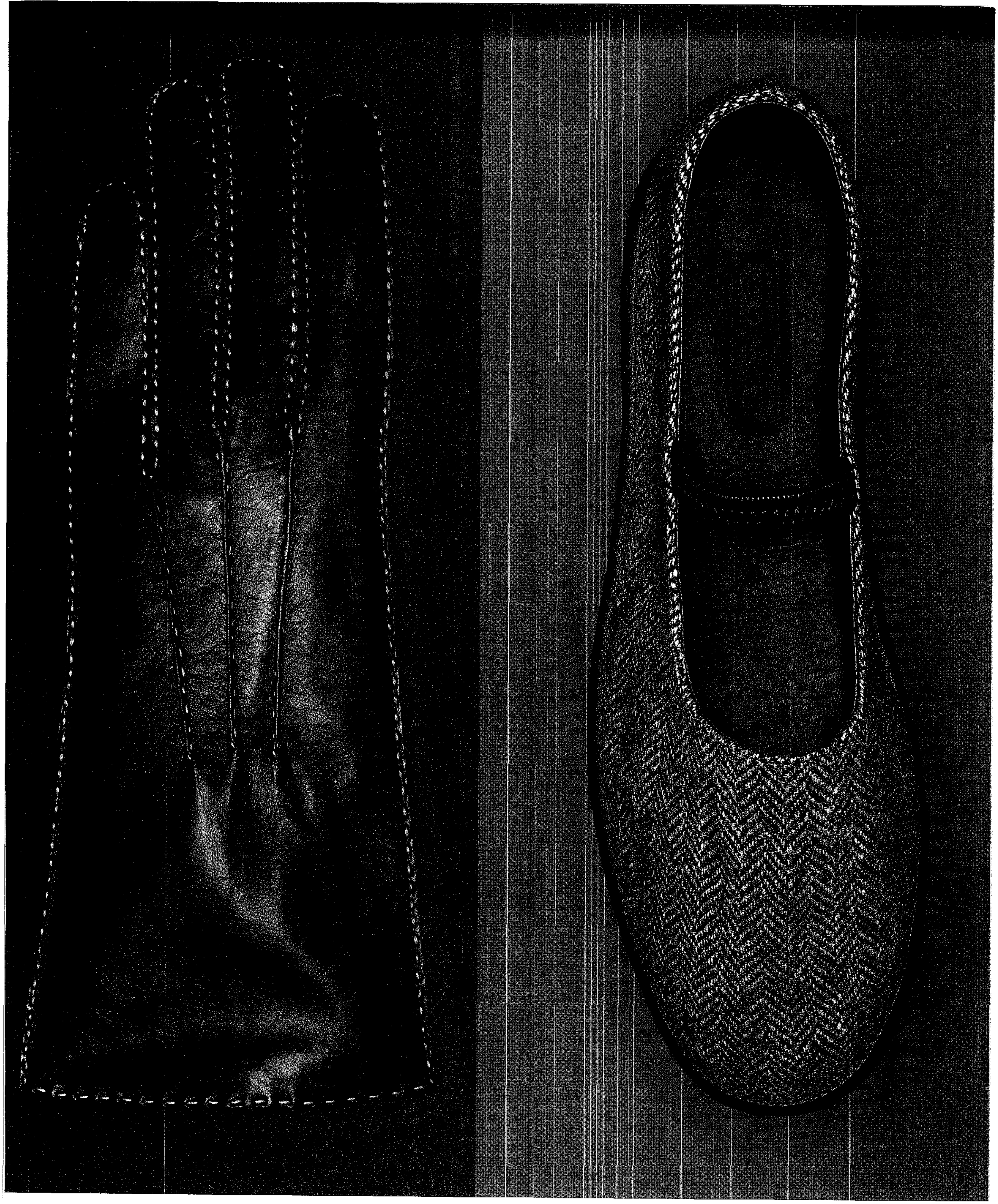

NEW PEARLIZED BLEECKER DEMI ZIP #6151 $148

COACH 1 800 262 2411/COACH.COM



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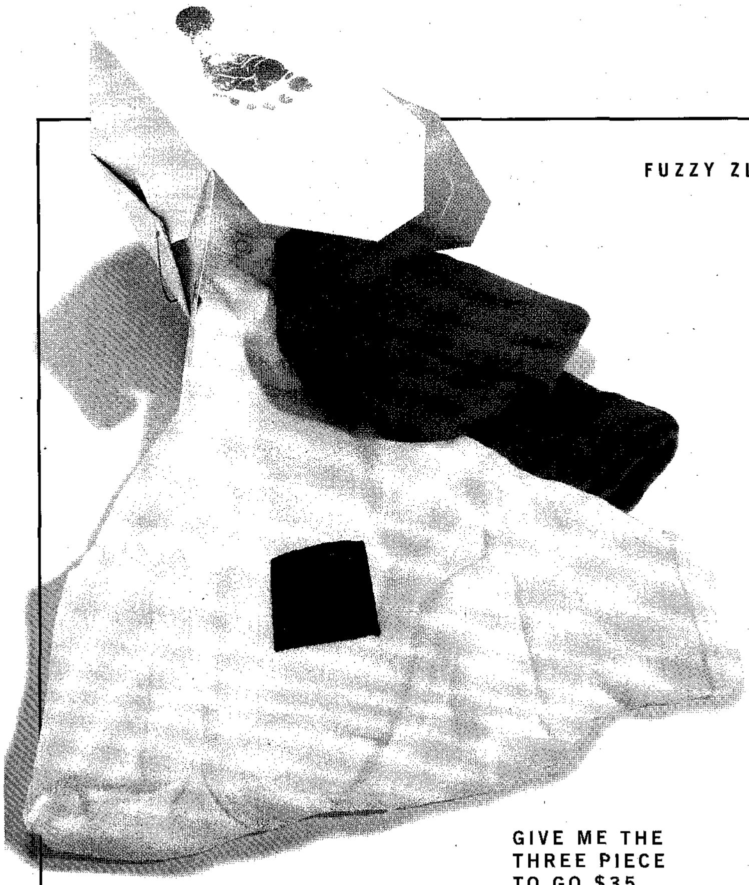
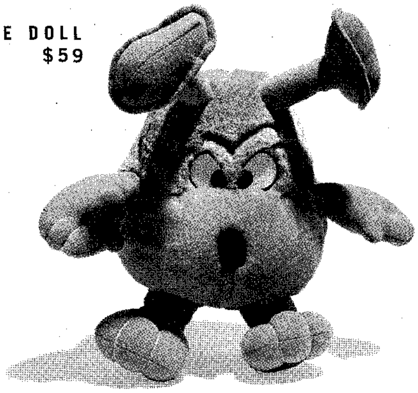


GIVE ME THE THREE PIECE TO GO $35

FUZZY ZIGGLE DOLL $59

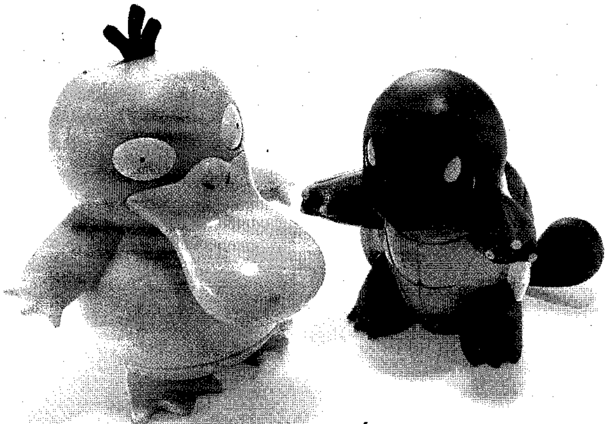


Don't take Cindy Crawford's word for it; click on **babystyle.com** for chic selections of maternity clothing (from designers like Liz Lange and DKNY), nursery supplies, and infant and toddler gear, like elegant, vintage-print cotton stroller blankets from Wendy Bellissimo ($44), sure to cultivate in your little one a taste for the finer things. For the baby who simply hasn't a spare moment, pick up Give Me the Three Piece to Go, a gift set of cotton leggings, onesie, and cap sent in a Chinese take-out box ($35). The site also offers a gift registry. Other sites to satisfy your mothering urges: **ibaby.com, babycenter.com.**

scrolling for strollers

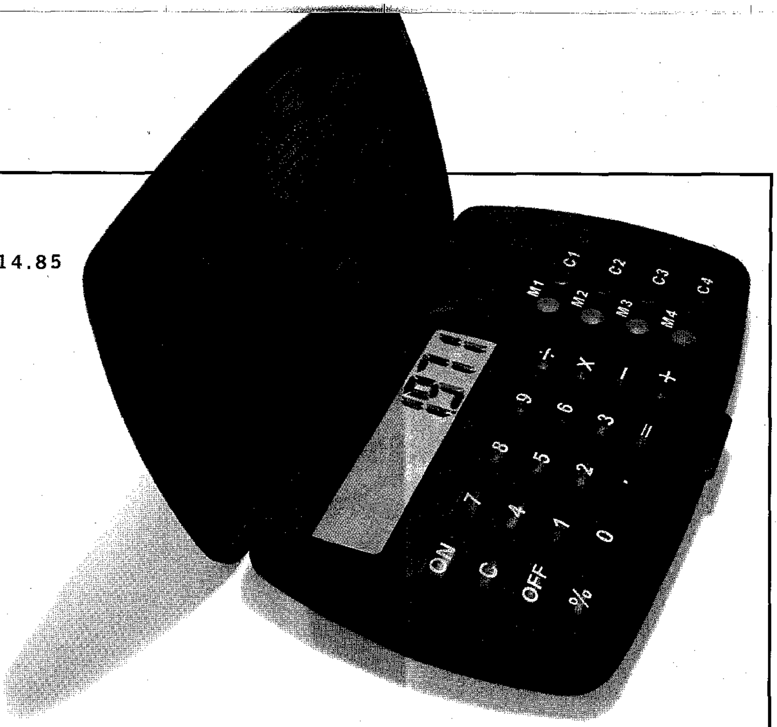
In addition to collectibles you'd never let your children touch and mini-double-decker-bus stocking fillers, Lon*don's oldest toy shop,* **hamleys.com**, *sells the Orange* Fuzzy Ziggle ($59; U.S. orders delivered in three days), a sound-activated toy that could make Elmo obsolete. Keep it local and click to **faoschwarz.com**, where you'll find *an Eloise doll complete with protruding belly and seen-it-all* smirk ($45), then go to **etoys.com** and get the electronic Pokémon figures ($7.99 each) that she really wants.

ELOISE DOLL $45



POKÉMON FIGURES $7.99

CURRENCY CONVERTER $14.85



WINE SET $29.95

world on a wire

Recreational Equipment Incorporated or **rei.com** has been outfitting campers, climbers, hikers, cyclers, skiers, and paddlers for more than 50 years. In addition to top-of-the-line gear, footwear, and clothing, their site, which also provides outdoor sports-related tips and feature articles, offers a 100 percent guarantee on every item. Relax after the hike with this GSI Lexan Wine Glass Gift Set ($29.95), which includes two unbreakable resin wine glasses, corkscrew, and fleece tote with divider and is perfect for alfresco dining, be it in Central Park or Yellowstone. (Wine not included. You'll have to go to **wine.com** for that.) For sports enthusiasts who prefer the ballpark to the national park, surf to **gear.com**.

SUN HAT $45

Whether it's a luggage rack, a Cell Safe to protect a cell phone, or a flashlight umbrella you seek, **magellans.com** has every gadget imaginable for the wanderlustful. This Supplex SPF 30 Sun Hat ($45) is durable and lightweight and protects sensitive faces and necks from the sun's rays. Or consider this handy currency and metric converter ($14.85), which remembers four exchange rates at a time so the tired traveler will never have to worry about straightening out her lire, sterling, and francs.

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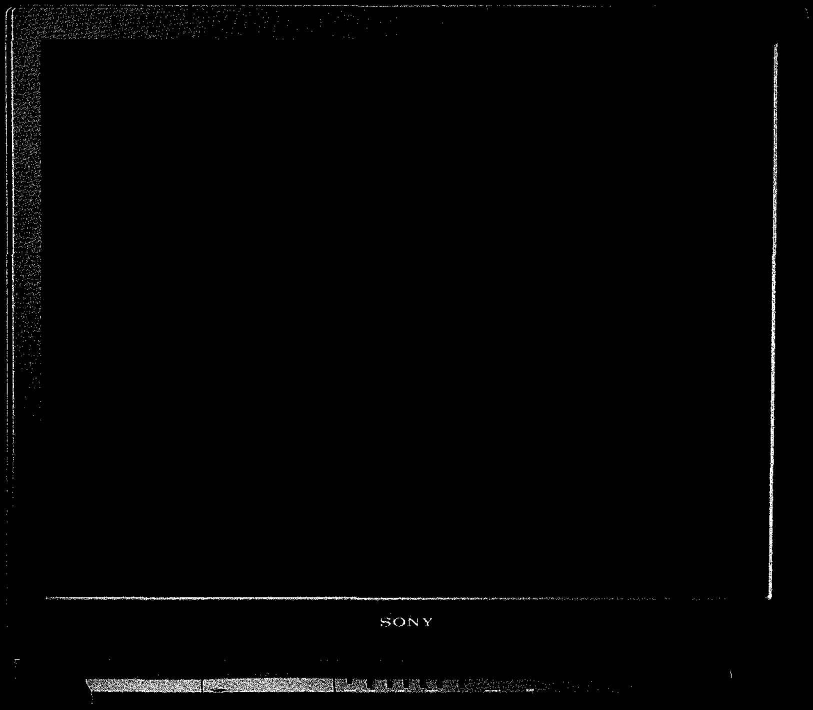

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The Sony 43" Big Screen TV. It's the perfect Big Screen For Small Rooms. And with an over 30% larger viewing area than a typical 35" TV and only a 20" cabinet depth, bigger really is better. Consider it an extra-big screen with an extra-sharp picture, perfectly sized for even the smallest of rooms. Call us for a free Home Entertainment Planner or visit us at www.sony.com/he

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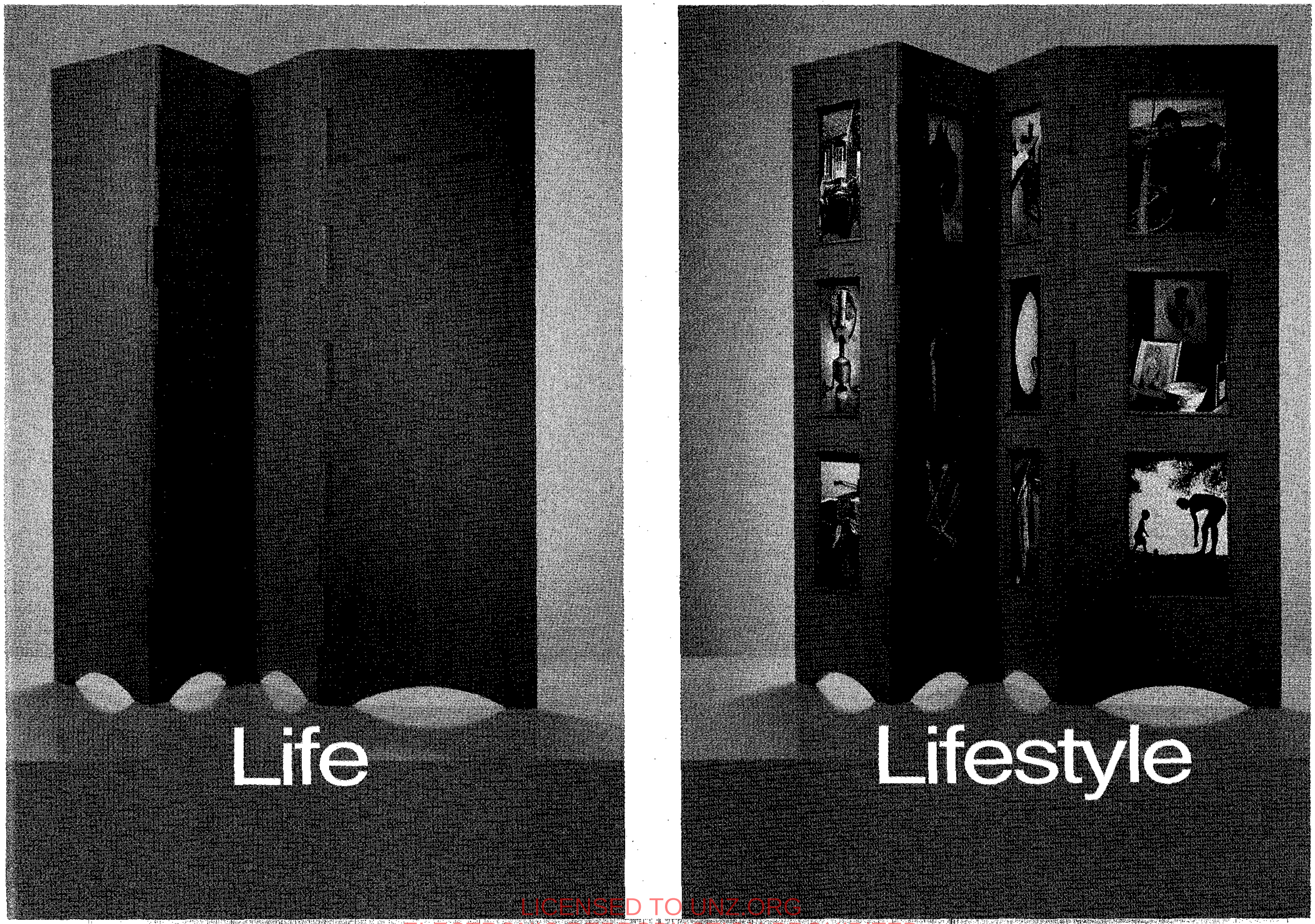
Rejuvenation, harmony, meditation, tranquillity—all feelings we don't normally associate with the holidays. But at **haiku-gift.com**, the online shop from Felissimo, those are the states of being that their pampering products hope to inspire. After you've submitted your own haiku to the library, browse for gifts by mood or theme and come across multi-sensual sets that include items like "Soothing Olive Oil," "Harmony" tea, and a feng shui candle ($45). The Purity set, which consists of lavender body-and-bath oil, body lotion, and bath salts ($59.50), is sure to calm the mind and relax the body in the midst of millennial madness.

CANDLES $45

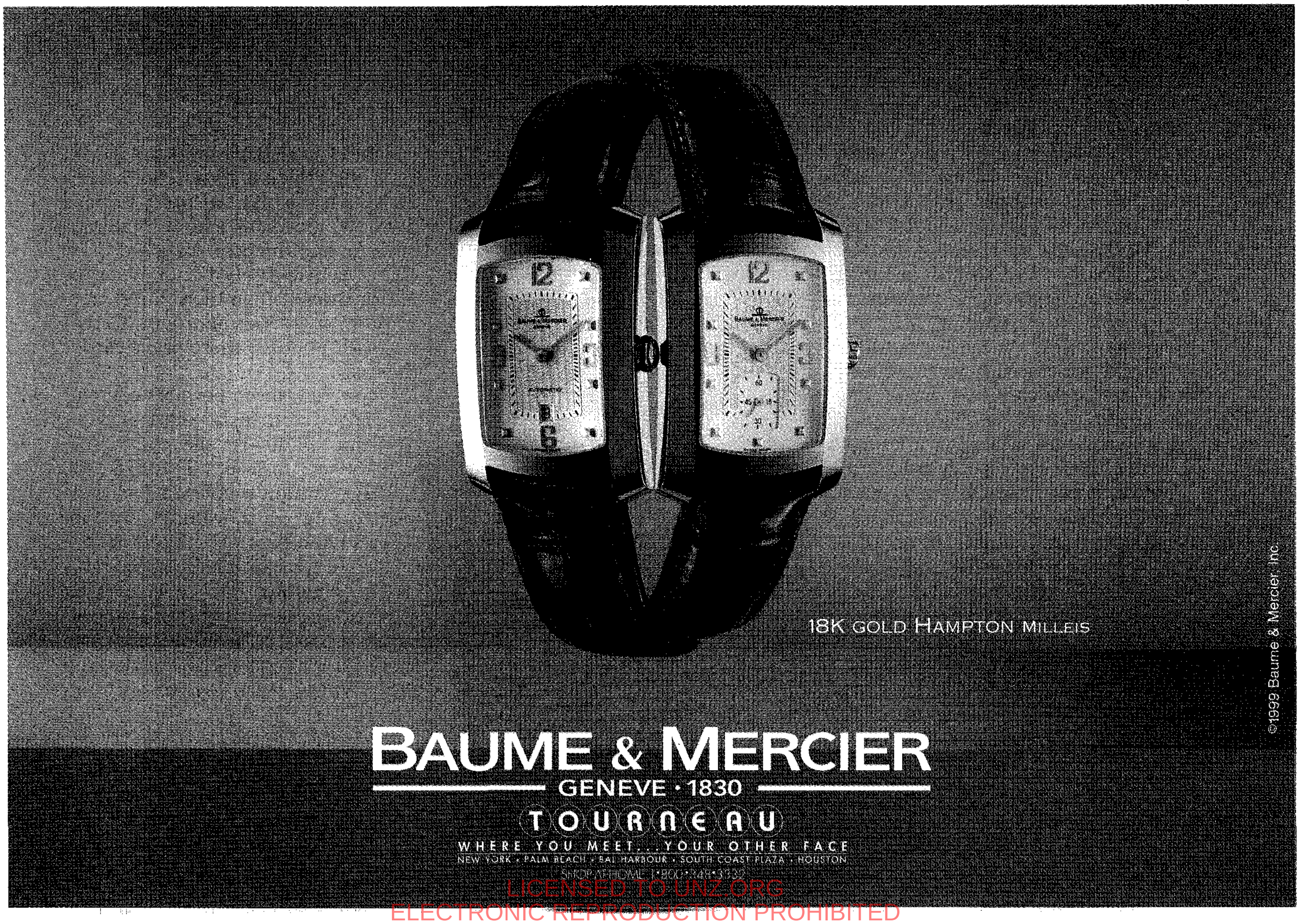


homesick

CHOCOLATE
EGG CREAM KIT
$26.95

Your transplanted New Yorker doesn't have to make do with Lender's and Vlasic. Give the flavor of the city with gastronomic gifts from sites like **citystuff.com,** where you can order bialys from Kossar's Bialys & Bagels ($16.95 for a dozen) or this adorable Chocolate Egg Cream Kit from Junior's, which includes a 30-ounce bottle of Fox's u-bet syrup with pump dispenser, two Junior's logo glasses, and two mixing spoons ($26.95). At **nycfood.com**, find classic deli fare from Ratner's and Barney Greengrass and irresistible pastries from Veniero's Pasticceria & Café.

If after all your surfing you're still at a loss, leave the decisions up to the recipient, and take the easy way out with **giftcertificates.com**. Browse the site by category or zip code (though most of the certificates can be redeemed online), or just go straight to the list of merchants, where you'll find Chanel, Saks Fifth Avenue, Brookstone, Fortunoff, Tourneau, Michael Jordan's The Steakhouse NYC, and Zoë, to name a few. You can even get practical and give prepaid certificates for American Airlines or AT&T, and never wonder "Will he like it?" again.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digital delectables

Even if you *still* can't program your VCR, these sexy newcomers will put you way ahead of the high-tech curve. By Simon Dumenco

LAST HOLIDAY SEASON'S most-wanted tech gear? The showstopping crop of hang-it-on-the-wall flat-panel TVs (of course, nobody actually bought these exorbitantly priced beauties, and digital TV turned out to be not quite ready for prime time). This year's tech-toy crop lacks the shock of the new but features plenty of elegantly simple new designs at nearly alluring prices. For a loved one whose favorite gifts are invariably the ones that light up, buzz, beep, or whirr, read on:

Inside Story

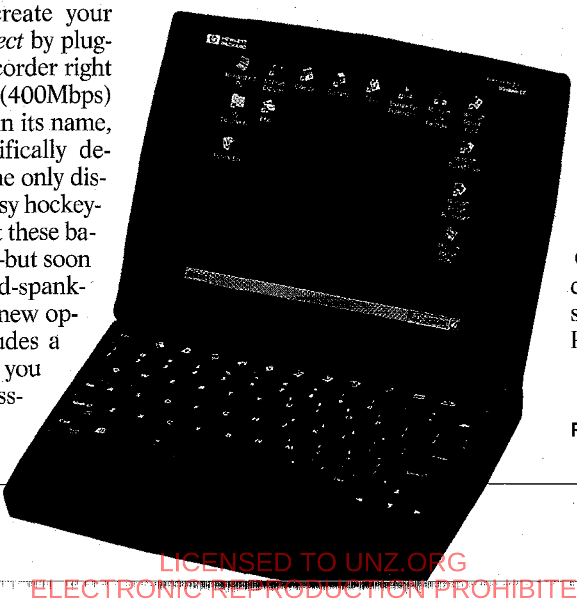
Forget blueberry, tangerine, grape, strawberry, and lime. The season's essential desktop-PC color is graphite, as seen in the new tower-of-power Macintosh G4 series and the highly coveted (and usually back-ordered) **iMAC DV SPECIAL EDITION** ($1,499, J&R, CompUSA). Basically, it's a souped-up iMac with twice the RAM (128MB) and three times the sex appeal (those fruity colors are getting *so* played out). Marvel at your new little buddy's exquisitely arranged guts through its translucent graphite-tinted case and create your own damn *Blair Witch Project* by plugging your digital video camcorder right into this iMac's superspeedy (400Mbps) FireWire ports. It's got DV in its name, you see, because it's specifically designed for video editing. (The only disappointments? That still-lousy hockey-puck mouse and the fact that these babies ship with Mac OS 8.6—but soon they'll come with the brand-spanking-new 9.0, Apple's clever new operating system, which includes a virtual key chain on which you can "hang" all your Net passwords.)

iMAC DV SPECIAL EDITION $1,499

Road Warriors

Shopping for a Nethead who wants to connect away from home? Well, yeah, there's the iBook. And then there's the handsome new IBM Thinkpad 240 ($1,799.99, J&R), the smallest in the Thinkpad series. Not cartoonish in the least, this 2.9-pound (that's less than *half* the weight of the hernia-inducing iBook, f.y.i.) inch-thick mini-notebook has a 10.4-inch display, a 6.4 GB hard drive, Windows 98, a built-in 56kbps modem, and the best keyboard in its class—considerably better in terms of "key travel" than the similarly teeny Sony VAIO series mini-laptops that we raved about in these pages earlier this year.

Our very favorite portable computing device, though—other than our Palm PDA—is the **HEWLETT-PACKARD JORNADA 820** ($799.99, J&R). You know how you feel yourself aging while waiting for Windows 98 to boot up? The Jornada—which has a near-full-size keyboard—is a Windows CE device (i.e., Compact Edition—a sort of stripped-down version of Windows that can share information with your desktop PC). Which means—*ta-da*—it's in-



PORTABLE COMPUTER $799.99

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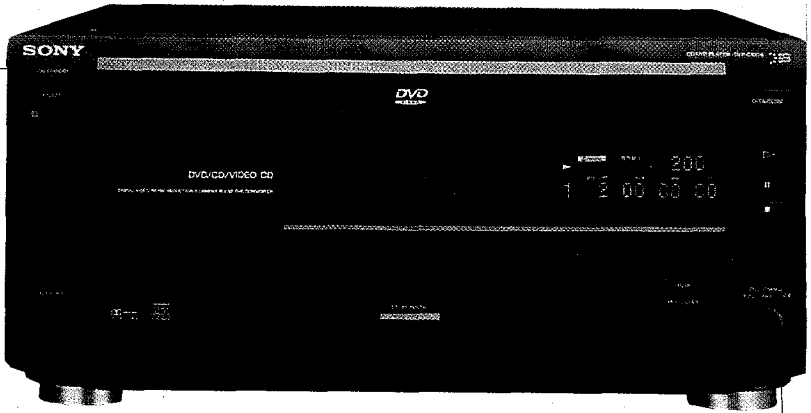

stant-on. Flip it open, power up, and within seconds you're using special quick-loading, instantly familiar-feeling CE editions of Word, Excel, and Microsoft Internet Explorer (the 820 has a built-in 56kbps modem, too).

Breathe Easy

If there's a wheezer on your gift list—or if you're just freaked about the latest reports on New York City's carcinogen-clogged air—consider giving the **SHARPER IMAGE IONIC BREEZE SILENT AIR PURIFIER** ($229; all locations). It really *is* silent; like the breathless late-night infomercial says, it has no fan and no moving parts (so it uses only about ten watts), and no filters to change. It doesn't slice, dice, or julienne, but it does electrostatically collect dust, pollen, tobacco smoke, pet dander, etc., on a removable row of metal rods. In our test of the Ionic Breeze in a downtown New York apartment, it gathered an alarming amount of dusty gunk on its charged rods within 48 hours, which we gleefully wiped off onto a paper towel—a cheap, weirdly gratifying thrill akin to pulling a Bioré pore strip off your nose.

Phone Phreaks

Cell-phone addicts are on the verge of having to upgrade—not even the coolest current Motorola, Nokia, and Ericsson models are going to cut it anymore. These manufacturers and others are introducing so-called MCDs (multi-communication devices), in sleek new shells. You can't do any better than the just-out **MOTOROLA TIMEPORT** ($300 to $400; Omnipoint, Sprint)—basically a Net-ready, gussied-up StarTac—and the stunning (and stunningly expensive) **NOKIA 8860** ($800; AT&T), whose protective shell roughly approximates the jaw-dropping that occurs when we slide it down to reveal the keypad. Buy one, and at your next Lot 61 fête you can blind the paparazzi by repeatedly clicking its shiny silver mouth open and shut.

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A year ago, Diamond Multimedia had a lock on the MP3 digital-music-player market. Now more than half a dozen manufacturers have entered the fray, including Sensory Science, Creative Labs, and I-Jam Multimedia. But it's the arrival of the big boys—including Sony, Samsung, and RCA—that will give Diamond (which still makes some damn good players, by the way) a run for its money. It's getting hard to tell one of these cigarette-pack-size units from another (the electronic innards are all basically the same), but the **RCA LYRA** ($239; Radio Shack) manages to stand out with its sleek design, backlit LCD display, customizable play list (scroll through tracks you've downloaded, "tag" your choices sequentially, and they'll play back in that order), twelve-hour playback time, and dual file format (it plays RealNetworks' G2 files as well).

DIGITAL MUSIC PLAYER $239

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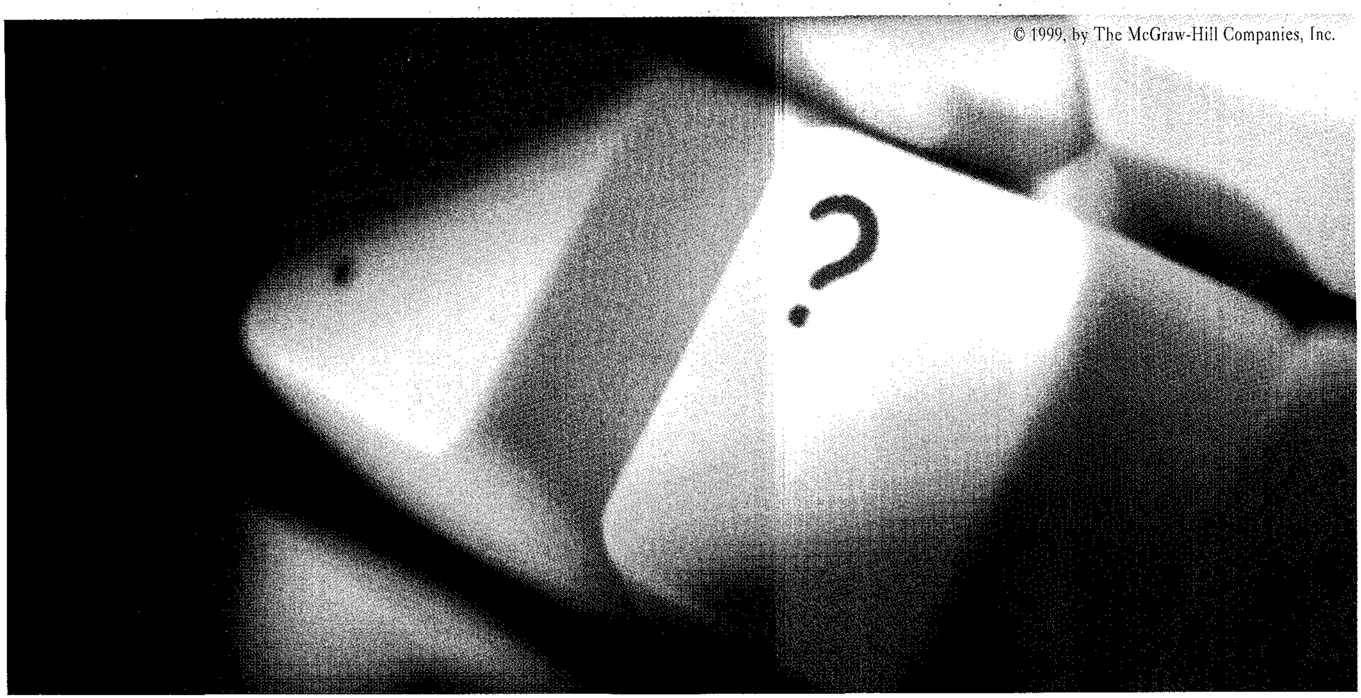
News Flash

Give the **PANASONIC PV-DC2090** ($599; the Wiz), and your recipient can give, too. That's because this 1.3 million-pixel digital camera has dual memory card slots, which means it can dupe an 8MB card (each of which holds 15 high-res images, or 100 low-res) on the spot, without hooking up to a PC. (Share that second card full of shots, or just use it as a backup.) Hey, what else do you want? How about a self-timer, a video cable (so you can view images on your TV), 3x optical/2x digital zoom—and even black-and-white image capture in case you want to engage in a perverse bit of digitally enabled nostalgia.

Player Station

Icelandic pop goddess Björk has released her first "video edit" single (of "All Is Full of Love")—and it's only available on DVD. Help a loved one brace for the coming deluge of such converged media with the Sony DVP-CX850D ($799; Harvey Electronics), a feed-it-and-forget-it 200-disc CD/Video CD/DVD player that has an intuitively designed "Disc Navigator" to quickly locate what you've put inside, various 3D surround modes, and a Dolby Digital 5.1 channel decoder (not sure what that means, but it sure *sounds* good), because Björk deserves only the very best.



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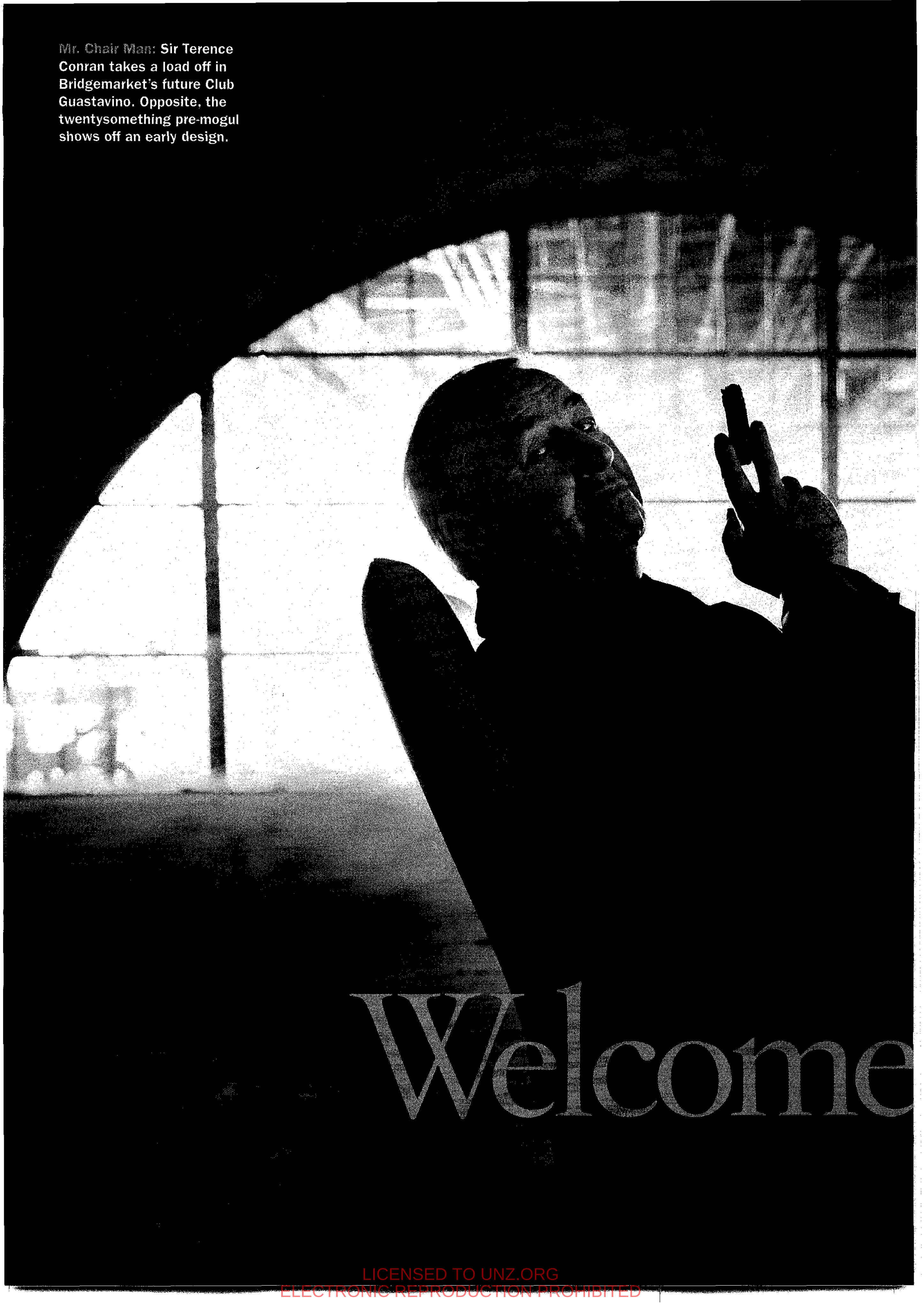
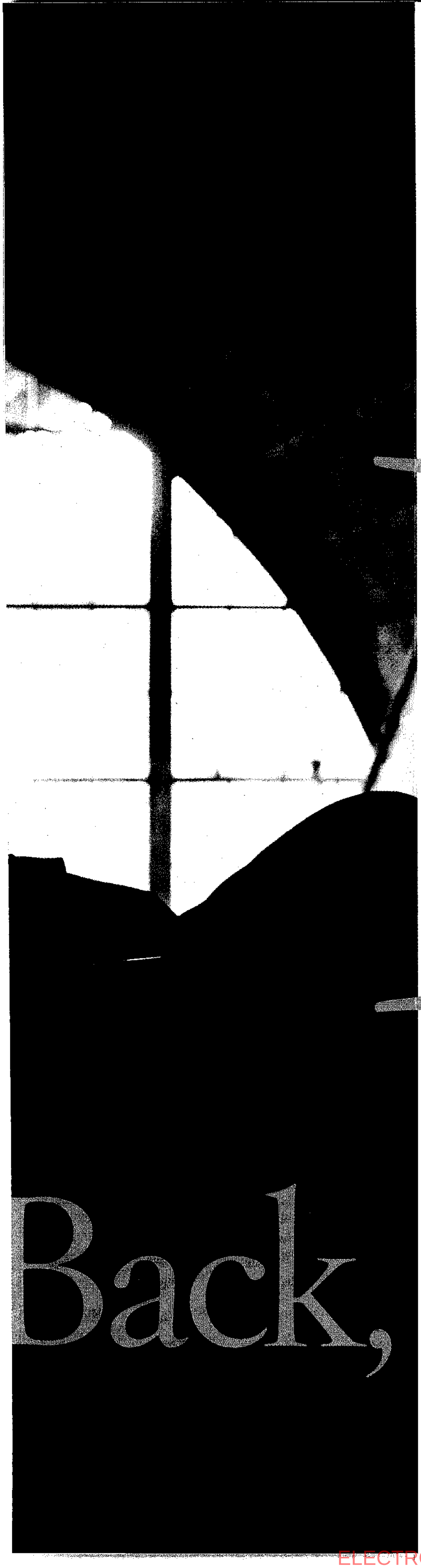


Mr. Chair Man: Sir Terence Conran takes a load off in Bridgemarket's future Club Guastavino. Opposite, the twentysomething pre-mogul shows off an early design.

Welcome

Back, Conran

Developers have been heeding the siren call of the cathedral-like space under the Queensboro Bridge since the seventies, only to drown in a sea of red tape and lawsuits. But—lo!—good-taste guru Sir Terence Conran has returned, to slay the Bridgemarket jinx with a high-end housewares emporium and two rambunctious new restaurants. **By Alex Williams**



CPI

IT WAS LATE ON A WINTRY AFTERNOON, AND THE SKIES WERE TURNING A steely gray over an eerily lifeless stretch on the East Side of Manhattan. Sir Terence Conran had just poked his head inside the forbidding Gilded Age vault beneath the Queensboro Bridge known as Bridgemarket. A half-century of petrochemical grime was caked over the sinuous white tile columns inside. The dust was so thick it clogged the nostrils. The silence inside was cryptlike. "Just to get inside, we had to scramble through masses of barbed wire and padlocks," Conran remembers. • Today—some five years later—Conran is wending his way through the same dust-choked corridors. He is remembering the moment his real-estate broker, on a whim, decided to swing him through after a long day of rambling through the city's most notorious vacant spaces. • "We walked over planks, and these little crawl-bridges," he says, his eyes growing wide. "Then, suddenly, there were these vague stirrings. We looked around and realized there were all

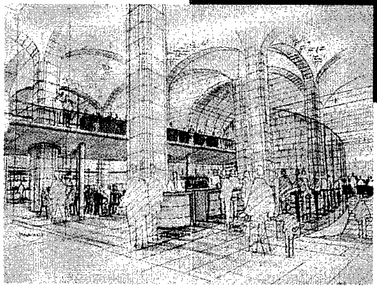
Photograph by Nigel Parry

these tramps lying here, asleep. They started getting up. Then their dogs got up, fairly wild dogs. There were even rats."

And then he looked up, high into the shadows, and caught a glimpse of that mosaic-intricate terra-cotta tile, undulating across a series of grand arches some 40 feet overhead.

"It was like Chartres. Like St. Paul's," he says, his eyes aglow.

It was this feeling of messianic rapture that accounts for Conran's presence here today. Only this time around, Conran's Oliver Sweeney loafers are leaving their size-9 prints behind in the sawdust-and-drywall grit of new construction. Conran is here taking his final stroll through Bridgemarket before phase one of the project opens on December 8, a vast, subterranean challenge to Pottery Barn called the Terence Conran Shop. Upstairs, where the same nineteenth-century engineer responsible for the soaring ceiling at the Cathedral Church of St. John the Divine also worked his sorcery, Conran will open his first two restaurants in America. This is no minor event, considering that he is the man who introduced London to flashy, high-style dining-as-theater with such hits as Quaglino's, Bluebird, and Bibendum.



Down under: **Above, the Oyster Bar's engineer was also behind Bridgemarket's ceiling; left, Conran's idea of the future.**

The Bridgemarket bunch points out that the complex is happily situated on the border of the 10021 and 10022 Zip Codes, the best retail quadrants in the world.

In England, Conran is less a celebrity than he is a postwar monument, like the West End's aggressively modern Telecom Tower—glaringly large and futurist for the ancient London skyline. For 40 years, Conran has been a self-appointed Prometheus of contemporary living, delivering the gloomy, class-conflicted isle from centuries of Queen Anne dressers and steak-and-kidney-pie dinners into Scandinavian blond wood and lavender-tinged sumptuosity. It's as if lifestyle diva Martha Stewart and bistro king Keith McNally had decided to express themselves in one burly Savile Row–suited avatar. And he is no stranger to New York, either: The Conran's housewares chain was a Yankee extension of Habitat, the hugely influential British chain he founded in 1964; it was a stylish, mid-priced furnishings mecca before it foundered during the Bush years. But just as a skillful craftsman can restore a shabby Aalto chair to its former self, so, too, has Terence Conran, at age 68, plotted his triumphant return—in what may be his last great opportunity to sand and varnish his reputation in the States.

NOT SINCE THE EIGHTIES, WITH THAT decade's Babylonian monuments to megalomania still strewn about midtown, has there been a building project with this same sort of quixotic, grand ambition.

"The idea to bring a shop here again came to me five or six years ago," Conran is saying. "I'd been to Daniel Boulud's restaurant one evening, and afterwards, I walked all the way down Madison, looking into all these fantastic shops. There was wonderful cutting-edge, modern fashion. Fantastic modern shoes and accessories. But never did I walk past a shop selling modern furnishings."

Conran Holdings Limited operates four Conran Shops in London, two in Paris, and one each in Tokyo, Fukuoka, Berlin, and Hamburg. In Conran's mind, this American branch will be a one-stop-shopping alternative to a weekend of trawling SoHo for giant ivory dinner plates and leather club chairs. It will be edgier than Crate & Barrel but cheaper and more mass-market than Moss, Greene Street's recently expanded museum-quality-furnishings shop.

In a riff on I. M. Pei's pyramid at the Louvre, Conran, in league with architects Hardy Holzman Pfeiffer, has erected a steel-and-glass pavilion next to the grit-stained 59th Street bridge. It looks like a spiffy entrance to one of London's Underground stops, and, indeed, this is the gateway to the Terence Conran Shop, 22,500 square feet of retail space above and below the pavement that will carry everything a bull-market-engorged yuppie would need to furnish his first condo duplex, from the concave $24 "Mimi" plates from Japan, which look a bit like what Mondrian would render if he were obsessed with seashells, to cool designs from Conran's own lab, like the leather "Cuba" table ($1,490), which wouldn't have seemed too out of place on the set of *A Clockwork Orange.*

But the more rhapsodic half of the building has been reserved for a loftier purpose: a New York variation of the "gastrodrome" concept Conran has trademarked in London. On the main floor, in late January, he will open Guastavino, a 26,000-square-foot, 300-seat megabrasserie not entirely unlike the enormous Quaglino's back home.

Inside Bridgemarket's aboveground nave, white tile columns stretch taut as bowstrings to the ceiling, where they

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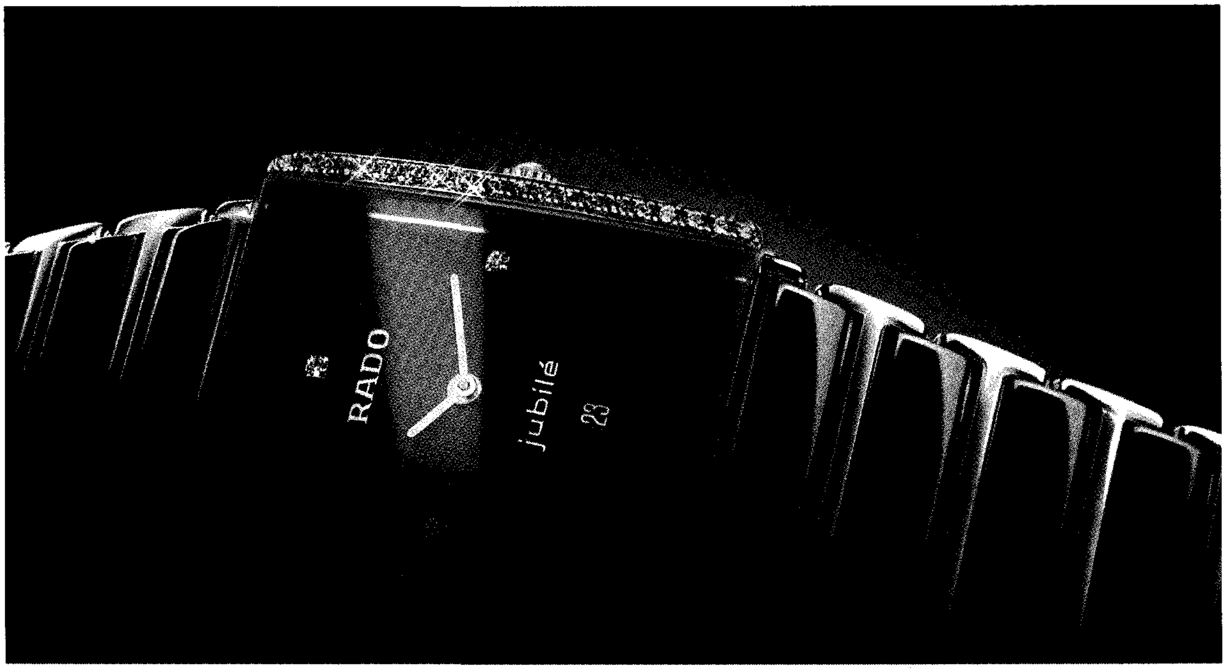

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Take it to the bridge: Quaglino's in London is enormously successful, but some say it draws a "naff" set.

Photograph by Rex Features.

blossom into the same intricately tiled "Guastavino arches" designed by Spanish-immigrant engineer Rafael Guastavino y Esposito and seen to considerably lesser effect at Grand Central's Oyster Bar. Guastavino will be a New York restaurant with a British accent, but, Conran insists, it will have a French soul deep down.

"I was always enchanted by the big brasseries of Paris like La Coupole—their democracy of old and young, rich and poor, people who dress formally, people who wear jeans and T-shirts," Conran says. "It's a place where people are almost insulated by the big buzz around them."

Along the north wall, Guastavino will feature a 42-foot-long, Spago-style open kitchen, among the biggest in Manhattan. Upstairs, on a mezzanine built along the south wall, platinum-card diners will gaze down on the bustle from the pricier, more exclusive 100-seat Club Guastavino. Commanding both kitchens will be Indiana-born, La Grenouille–trained Daniel Orr.

"What Conran did is not unlike what Andy Warhol did: He took the pretension out of art and made it for everybody. Only he never got the credit," says Ian Schrager.

In England, Conran has done more than anyone else to help bring back pride in long-maligned British cooking, emphasizing veddy British game like woodcock and Scottish lobster. Regardless, Conran and restaurant co-owner Joel Kissin decided against bringing over a British culinary star to do an haute British menu. Kissin wanted someone familiar with the New York palate, and somebody well connected to the city's best bakers, produce suppliers, and sous-chefs-for-hire. Orr will be doing a few English charmers, like bread-and-butter pudding. But he says he'll be relying more on flamboyantly contemporary creations, such as a Cuban tripe stew with chorizo, short ribs, and oxtail.

Critics insist that New York's style crowd is unlikely to frequent Bridgemarket because of its Siberian First Avenue setting ("The location is a disaster," says the Vinegar Factory's Eli Zabar). But the Bridgemarket bunch eagerly points out that the complex is happily situated on the border of the 10021 and 10022 Zip Codes, the best retail quadrants in the world. And if you build it, they will surely come. Right?

CONRAN SEEMS UNIQUELY SUITED TO make good on Bridgemarket's promise. In the past fifteen years, he's adopted an interesting subspecialty, buffing chipped architectural jewels—ten restaurants in London, currently—into noisy and grandiose Valhallas for the young and flush.

The first turnaround occurred at the lovely, decrepit Michelin Building on London's Fulham Road. Once Michelin's British headquarters, the building had fallen into disrepair before Conran bought it in 1985. Two years later, he started up his first Conran Shop on the ground level. Upstairs, behind the exquisite blue-and-yellow stained-glass windows featuring the puffy-armed Michelin man, Conran opened Bibendum, a rare London restaurant sensation that was quickly celebrated as an end to the twee squiggles and Dickensian portions of the nouvelle cuisine era.

But Conran's defining London restaurant is probably his enormous, two-story reinvention of Quaglino's, a red-velvet dowager dating back to Wallis Simpson days. Quaglino's mated the oddly populist, pitched-volume frenzy of a Carmine's with the high-design Euro-cool of a "44." Even after seven years, you can walk straight through the door into a jet-engine blast of energy.

Most of Conran's spaces are elegantly gallerylike, with ivory walls, curvaceous blond furniture, and bold, monochromatic banquettes. Still, the restaurants seem to share a reputation for catering to the "naff" set: "He's packaged glamorous, metropolitan restaurants for the London analogue of the bridge-and-tunnel crowd," says Jonathan Meades, restaurant critic for the *Times* of London. "But it's true that he has also brought a lot of attention to the business because he covers all sorts of things, from the smart end of retail through design through restaurants. He's kind of a sensitive Donald Trump."

FOR YEARS, IT WAS POSSIBLE TO WALK past one of Manhattan's most arresting architectural spaces and not even know it existed.

"You maybe knew about it only if you did drugs," says Barry Schneider, chairman of Community Board 8, whose district abuts Bridgemarket to the north. "Some people used to walk all the way over to Second Avenue to avoid the scary tunnel under the bridge there on First."

Bridgemarket opened as New York's own open-air Les Halles in 1916. The market, however, couldn't survive the Depression; sealed off with windows, it spent the next 40 years as a Department of Trans-

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portation sign-painting workshop and storage facility. Finally, in 1973, the city's Board of Estimate approved a plan to turn Bridgemarket into an I. M. Pei–designed movie megaplex—50,000 square feet containing three movie theaters, a film museum, and a film archive. But the plan was scrapped after the developer, American Cinemathèque, couldn't raise enough money.

Not long afterward, a dashing 33-year-old Colorado developer named Harley Baldwin—who got his start selling crêpes out of an old circus cart in Aspen—rolled into the picture. At the time, Baldwin said he was willing to devote his life to rescuing the space. He quickly sewed up political connections and secured rights to build what would have been, essentially, a midtown Chelsea Market: a multilevel mall featuring butchers, bakers, fishmongers, and six ethnic-food restaurants. In 1981, Baldwin partnered with deep-pocketed Los Angeles developer Sheldon Gordon to form Bridgemarket Associates. Pushing the project through the thicket of those swank, throng-wary Sutton Place residents who would be its neighbors took years. Finally, in 1987, Bridgemarket Associates broke ground on what had now ballooned into a $42 million project containing some 50 mom-and-pop food vendors and restaurants. "Basically, it was going to be a giant farmer's market," Gordon says now. The Sutton Area Community, a private civic group, filed suit, charging that Bridgemarket Associates had started to build a project much larger than the one agreed upon. The lawsuit and its two arduous appeals dragged on for years. Finally, the city came in as a co-defendant, and after losing the first two rounds, Gordon won his lease back on appeal in 1994.

"But after years of litigation, we couldn't finance the old project," says Gordon, who successfully developed the Beverly Center and the Forum Shops at Caesars Palace in Las Vegas in the meantime. "We had a bunch of mom-and-pop tenants that had no financial strength, and the world had changed. So we had to go with a more major tenant."

"Harley was totally devastated," says a friend; Baldwin retreated to Aspen and became an art dealer. But he still owns a quarter of the project, and Gordon owns most of the rest. The pair was still looking for a return on their snowballing investment. And so, Bridgemarket Associates began to actively scout someone who could build a project the community could live with. Most restaurateur-titans in the city, from Joe Baum to Warner LeRoy, had a look. "But this is just a big, complicated, horrible space to deal with, and then to top it off, you've got an active bridge overhead," adds Kissin. Few thought they could fill 61,000 square feet.

That's when ESG Retail Group broker Richard Seligman brought Conran by Bridgemarket. "At that point, Sheldon [Gordon] had been through fifteen years of hell," Conran recalls. But the deal Conran has struck couldn't have been more attractive: The rehabilitation, which is costing $40 million to $50 million, has been split among the city, Bridgemarket Associates, and Conran.

Conran—who admits he's solely financing the store—won't say how much he's shelled out already. He is haunted by the fact that British retailers, like the Sock Shop and Marks & Spencer, which is still struggling to revitalize Brooks Brothers, haven't been particularly lucky on foreign soil. "So many English or European retailers take spaces they simply can't afford," Conran says. "David Tang is a prime example." Tang's Madison Avenue folly, Shanghai Tang, folded in the summer. "If you're on Madison Avenue, you have to be trading in a frenzy from day one. We'd rather take an off-pitch site and let it build slowly."

Not that he hasn't already run into delay—and even a lawsuit. After the Oyster Bar suffered a fire in the summer of 1997, Bridgemarket's new tiles were diverted to Grand Central. "That was another six months," Conran groans. When he initially signed on, Conran believed the supermarket contracted for the western end of the atrium was going to be the Texas-based high-end health-food retailer Whole Foods Market. After Whole Foods pulled out, Gordon slipped in a Food Emporium, and Conran decided to sue. But eventually, the parties cut a deal: Food Emporium has said it will build its most Balducci-esque supermarket yet and that it will heed Conran's very particular design stipulations; Conran got it to promise that there won't be any signs in the windows. "You know, like STEAKS, $6.99 A POUND," Kissin says with a sigh.

LONG BEFORE THERE WAS THE CHUNnel, there was Terence Conran, positioning himself as postwar Britain's great link to Europe. "When I was 21, I went abroad for the first time, to southern France and northern Italy," Conran says. "I couldn't believe what I saw. Keep in mind, this is postwar France we're talking about. It was the little things—the markets piled high with fresh vegetables, the bottle of wine delivered to your table without your asking for it. I just wondered why we shouldn't have a life that's more like that. It was just"—he searches for the word—*"generous."*

Conran is standing inside London's Imperial War Museum, which is currently hosting a high-profile exhibition tracing Britain's postwar consumer revolution called "From the Bomb to the Beatles." But the show might as well be called "From the Bomb to the Beatles, via Conran's Habitat." Conran designed it, and Conran curios, from plates to textiles to old Habitat catalogues, are littered throughout.

"After I left, some really daft things started to happen at Conran's in America," says Conran, "masses of cheap furniture at one moment and Ralph Lauren boutiques in the next."

Habitat had a cultural impact on England that is all but unimaginable to a retailer today. "London just after the war was a place where people *needed* things," Conran recollects. "It really wasn't until the end of the fifties that people started *wanting* things. Back then, it was just a matter of getting through life."

In the twenties, Conran's father, Rupert Conran, a charming, gregarious man, founded a company called Conran & Co., which imported gum copal—a key ingredient in varnish—from the Congo. But the family lost nearly everything in the crash of 1929. "My parents had just enough money to send my sister and me away to school," says Conran.

Young Terence grew up in what he has described as "genteel semi-poverty." When the war broke out, Conran's family fled London and his father's Blitz-battered warehouses and moved to rural Hampshire. "We were always hungry. Always. Particularly at school," he says. "That's what people find difficult to believe now: middle-class children without enough food."

As as a child, Terence was closer to his mother than to his father, who had taken the collapse of his fortunes hard. His mother, Christina, always had a taste for contemporary furniture and a disdain for

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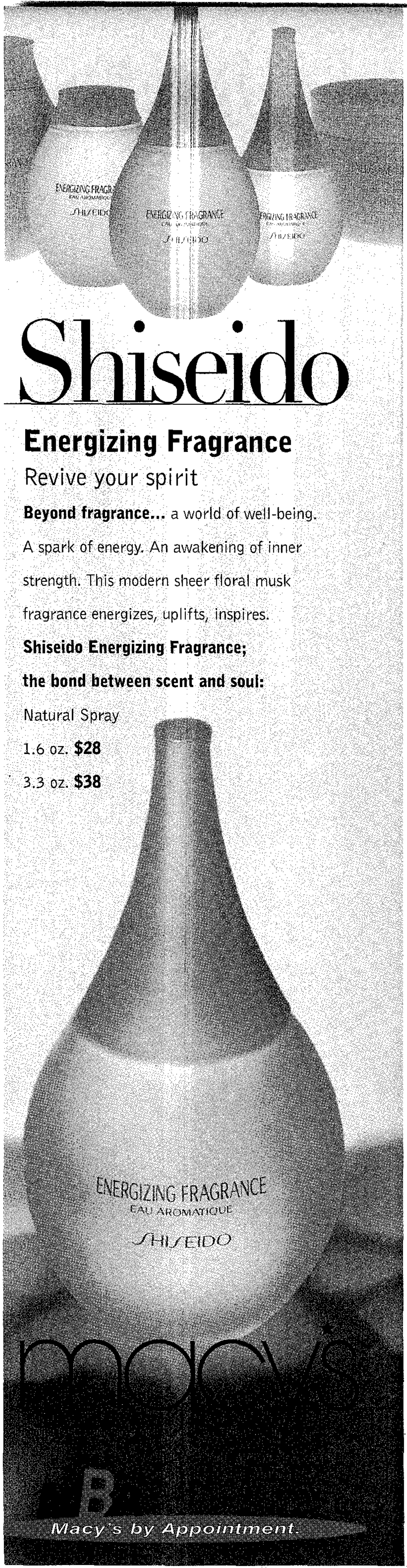

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the swags and chintz of English country-house life. Terence and his younger sister, Priscilla, inherited similar tastes.

Terence was a skilled cricketer, but he says he felt far more alive when he was arranging flowers, painting, or collecting brilliantly patterned hawk moths and butterflies. Conran has the peculiar ability to make such pursuits seem eminently male; he will rhapsodize about the Dior A-line dress his teenage girlfriend wore but still manage to imply that the real joy was in slipping it off.

He attended Bryanston, an artsier cousin to Eton and Harrow, and in 1948, he landed a place at the respected Central School of Arts and Crafts in London.

"London was exceedingly austere. *Grimly* austere," says Conran, whose lippy blond prettiness helped lure the girls in those days. "Social life then was practically nonexistent. There were no restaurants or cafés. Food was rationed. There was no garlic—no olive oil. Pubs were about the only place you could go."

Like many other art students of the day, Conran was intrigued by the socialist aesthetics of Germany's Bauhaus movement.

"We were very left-wing," he recalls. "I wanted to see if I could prove the theories of the Bauhaus—that things that are intelligently designed shouldn't be more expensive. If anything, they should be less expensive. And they should be available to everybody."

Conran worked as a textile designer upon graduation, but soon set up a small workshop in a derelict East End garage, where he fashioned lightweight chairs from low-cost materials like iron and wicker. By 1952, his work started appearing in such department stores as Simpson's. But some highbrows were starting to take notice: Pablo Picasso owned three of his chairs, which had a minimalist iron frame with white rope webbing. "He even paid for two of them," Conran says aridly.

In 1953, Conran opened a quasi-Continental, streamlined lunch nook near Charing Cross called the Soup Kitchen, which featured "the second espresso-coffee machine in London," Conran says proudly.

At the War Museum, Conran, wearing a generously cut, conservative gray suit and a cobalt-blue Turnbull & Asser shirt, shuffles past an installation re-creating a Soup Kitchen–like coffee bar from late-fifties London into the "Mod Sixties" section. Conran has a rapid, heavy, slightly pigeon-toed gait; it's as if his shoulders are perpetually tilted forward and the rest of his body needs to hustle to keep up.

An original Habitat catalogue has been casually tossed across the front seat of a glassed-in Austin Mini. Habitat was as fab as Brian Jones's teardrop Vox guitar back in the early sixties. The British public had already been turned on to the Mediterranean lifestyle by food writer Elizabeth David's lyrical prose. But nobody was yet equipped to cook the things she was writing about. Habitat was the first to import Sabatier knives and sturdy cast-iron cookware, which would come to replace pitted British aluminum pans. Then came the wonderful, simple earthenware, the terra-cotta jugs, the garlic presses, the butcher-block tables. It was all utterly new to England.

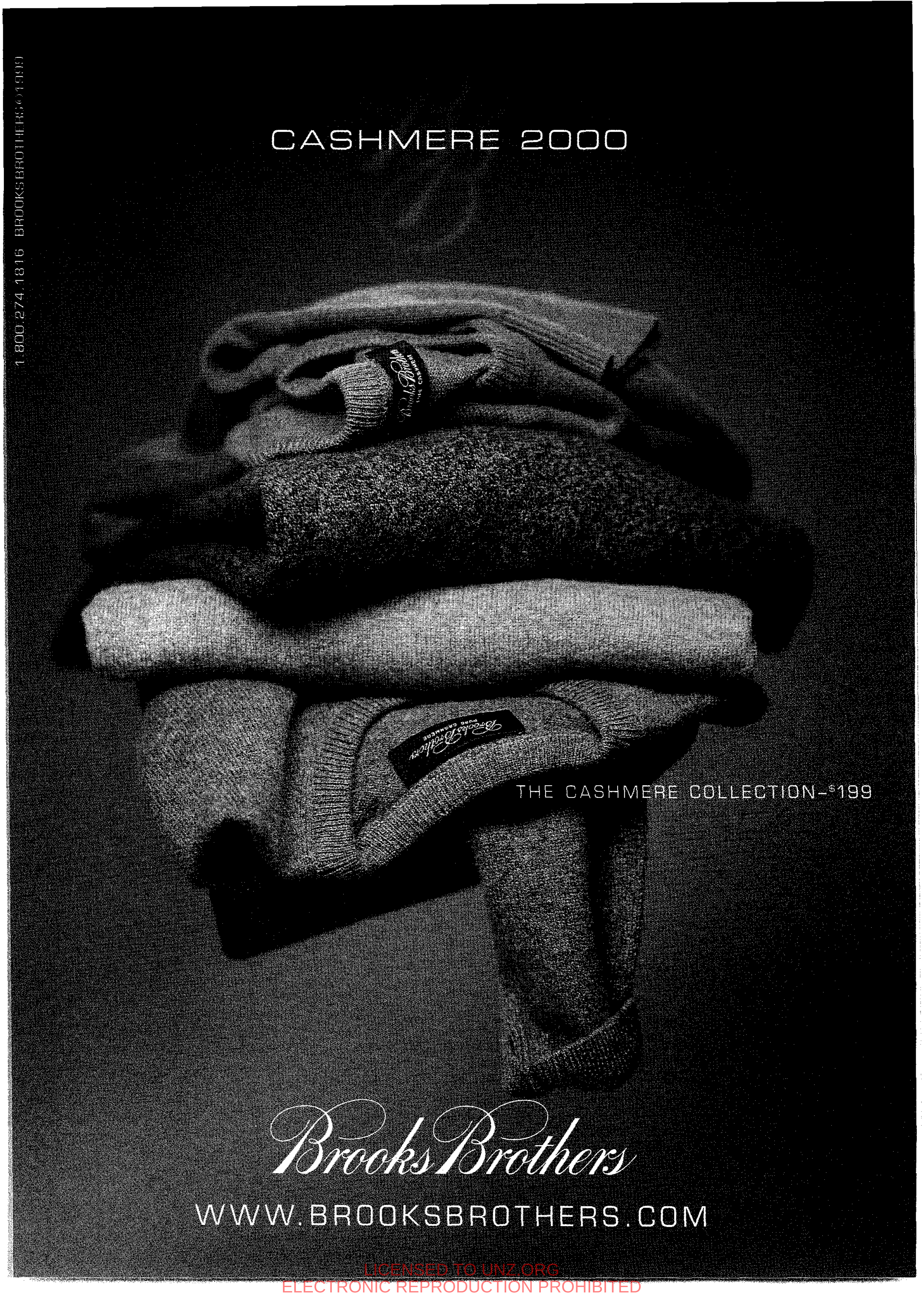
Overnight, Conran's down-filled comforters became staples of English life. "I think the sex life of the English was enormously affected by my introducing the duvet," Conran says, smiling. "They made it so easy and quick to make the bed, and they had a sort of sexy, Swedish overtone to them." Conran was also the first to display his wares in theaterlike "sets" that sold a lifestyle, not just individual items. "He was the first retailer to understand the genius of the total environment," says Paco Underhill, author of *Why We Buy: The Science of Shopping,* "the first to use furniture to help sell something else. You see the Habitat influence today in stores like ABC Carpet & Home, where everything is for sale down to the floorboards."

And it was cheap—perfect for the iconoclastic sixties generation, who affectionately called it "Shabitat." You knew the stuff wasn't going to last forever, but it was fun, and it had a certain look.

Almost unimaginably, the quiet, fastidious shopkeeper became known as one of the great pop impresarios of Swinging London. "Conran was part of that second generation after the war. The first generation had been the Elvis, Teddy Boy, fifties thing. The second generation was the Beatles and the Stones and Mary Quant," says one Conran friend, fashion designer Paul Smith. "And Terence was right in there."

Even to the American eye, Habitat was impressively ahead of its time. You look at a picture taken inside Habitat from 1965 and it looks like Pottery Barn circa 1995. A quintessentially Manhattan space like Dean & DeLuca, with its sanitary white interior and stainless-wire shelving, owes an obvious debt to Conran, says the chic hotelier Ian Schrager, who admits that Conran was an early influence. "Terence popularized those stylish plastic stacking chairs. Before that, there were just these horrible steel folding chairs," Schrager remembers. "He also popularized nonflowery canvas on couches and paper lamps like Noguchi's. It's not unlike what Andy Warhol did in the art world: He took the pretension out of art and made it for everybody. But for some reason, Terence just never got the credit."

IT'S A SHADOWY BASEMENT BENEATH A walk-up tenement on East 59th Street that for years served as the Ford modeling agency's headquarters. The coffee is a bit sharp, and several pairs of eyes are jet-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lagged. But they'll have to stay focused during today's meeting, one of many where it will be decided what lands on the shelves in the Terence Conran Shop.

Conran is gathered here with his top American lieutenants, under the basement's sickly fluorescent halo-shaped bulbs. The American store will feature more products designed and manufactured on these shores, but Conran insists the stock will be, if anything, even more avant than it is in Britain's Conran Shops. The item currently under discussion is a sleek navy-blue plastic case shaped like a bulbous kidney.

"It's a travel-pillow clutch," explains Kim Cohen, an assistant buyer for the New York shop. Snap open the kidney, and inside—presto—there's a travel pillow.

Conran rolls his eyes.

"I can't see this selling, can you?" he snorts. "Are you really going to carry a plastic container with a pillow inside it onto an airplane? I mean, I think it's very beautiful as an object. It's a shame, really. Somehow, the fact that it's a pillow . . . If you had just said it's just a bag . . ."

A heavy silence fills the room.

"Pass," Conran says with an air of boredom, his cheek resting on his hand.

Cohen then pulls out a bundle of dried, decorative artichoke stalks.

"I think we want to be very careful in this area," Conran says. "Because before you know it, it's going to look like Pottery Barn."

Next on the agenda, a large pine doghouse.

"Shit," says a wide-eyed Conran, alarmed by its size. "What a terrible business, having dogs in Manhattan. Giuliani should ban it," he says. Then he shrugs.

"Well, they're nice and simply made. But as you can tell, I'm not a petophile." He smiles impishly.

Most items today earn a languid "pass" from Conran, but he does green-light a simple rattan cushion from Vietnam and some oversize aluminum cookware from Brazil.

Finally, out comes a sleek leather pouch with a long, narrow shoulder strap. "It's a cell-phone case. You put your phone in here," Cohen explains pertly.

"Why would you want to put your phone in something?" Conran says petulantly. "Life is complicated enough."

He pauses.

"It's bad enough even *having* a cell phone . . ."

Most who know Conran agree that his life has an almost Calvinist bent; there is a Depression child's guilt over excess, opulence, and torpor. In London, no Rolls idles out on the curb for him: Instead, he prefers to tool around in the backseat of a slightly cramped silver Audi.

"Sir Terence doesn't approve of excess of any kind," says Kissin. "One time, one of his employees asked him, 'Would you like me to get you a car to take you to the airport?' And with his famous, finger-wagging gesture, he said, 'I'm the only one here trying to save money. I'll take a taxi.' "

OCCASIONALLY, THE CALVINIST LOSES out to the sensualist. The thrice-married Conran's appetites, famously, do not end at the dessert course. Even in business, Conran has been accused of getting too far ahead of himself.

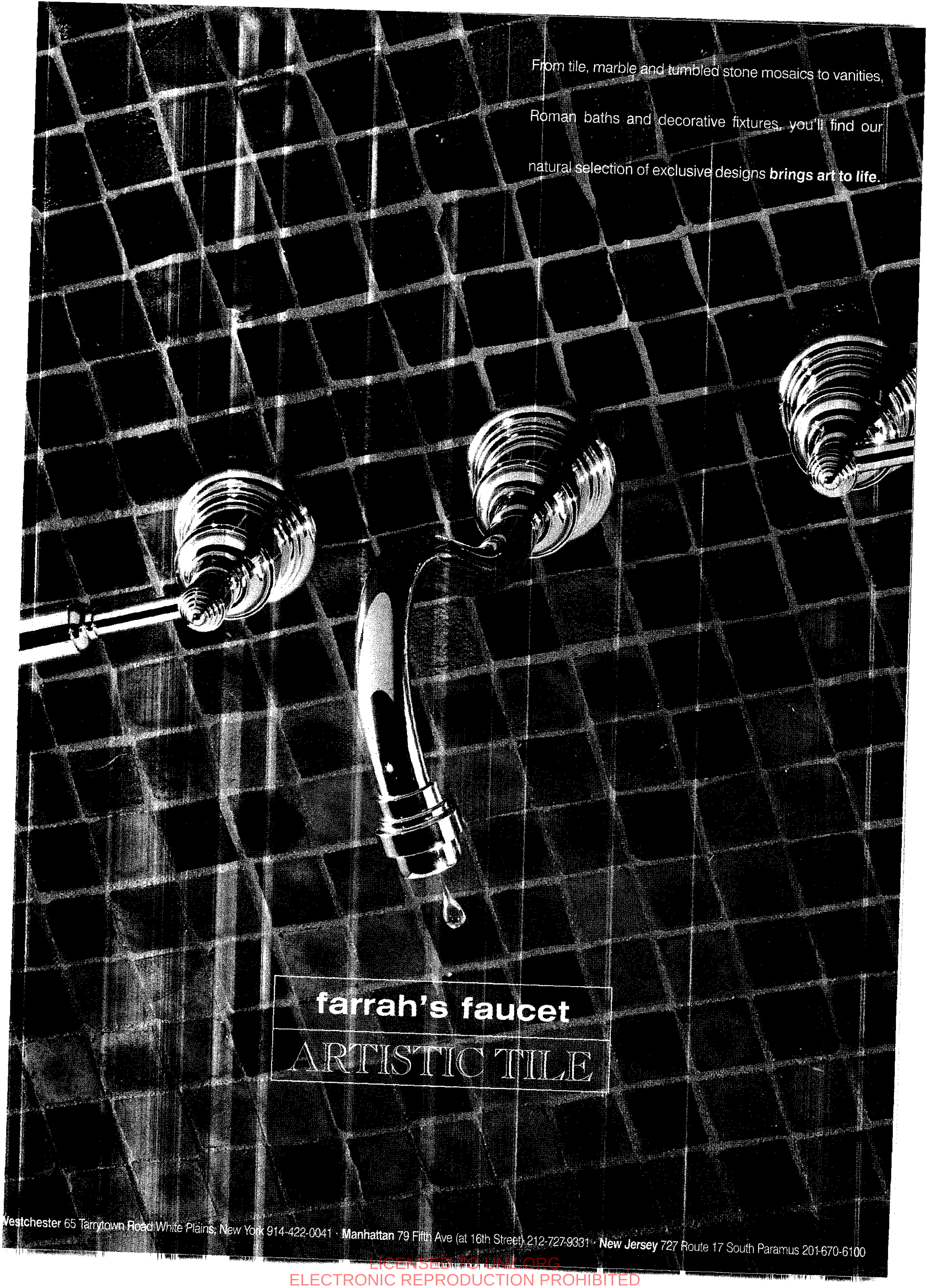
"Oh, risk is terribly sexy, isn't it?" purrs Vicki Davis, Conran's attractive, strong-jawed lady friend of six years. I have asked her why Conran would gamble so much to return to New York.

"Oh, terribly," Conran adds skeptically.

Conran and Davis are due at the home of the architect Sir Norman Foster, his close friend, for dinner, but the seemingly ageless Conran has sunk deep in a hemispherical black leather chair by Finnish designer Kukkapuro, pausing after a ludicrously hectic day to drink a Rolling Rock poured into a tall glass. He and Davis share a bright glassed-in aerie atop a converted warehouse in Butlers Wharf, on the humble south bank of the Thames. For Conran, it's a shopkeeper's commute to work: Two stories below his flat sits the headquarters of Conran Holdings Limited. Butlers Wharf was an eleven-acre, rat-infested expanse of vacant Victorian brick warehouses before Conran bought it up in 1983 (he lost control of much of the complex, however, during the early-nineties recession).

Instead of art, Conran collects furniture by his heroes. Across from him sits a cushiony Breuer chaise. "And that stool over there is by Charles Eames," Conran says. "If I ever achieve a quarter of what Charles Eames achieved in his life, I'll die a happy man."

Conran and Davis, a divorced interior designer, met in the South of France six years ago on a blind date. By that time, Conran had been through more than a few pitched battles with the women in his life, who themselves were public figures in the Conran style dynasty. Conran split with his second wife, writer-artist Shirley Conran, in 1962. Shirley went on to become a popular novelist in the seventies, with her housewife-liberation manifesto *Superwoman,* and to decry her ex-husband's skirt chasing. She is the mother of Jasper Conran, a well-known fashion designer, and Sebastian, who is now a design director at Conran & Partners. Conran married Caroline, a food writer later credited with popularizing nouvelle cuisine in England, in 1963. The couple had three children—Ned, an artist; Tom, owner of a chic London deli and pub in Notting Hill; and Sophie, an occasional buyer for the Conran Shop. The two were married for 34 years,



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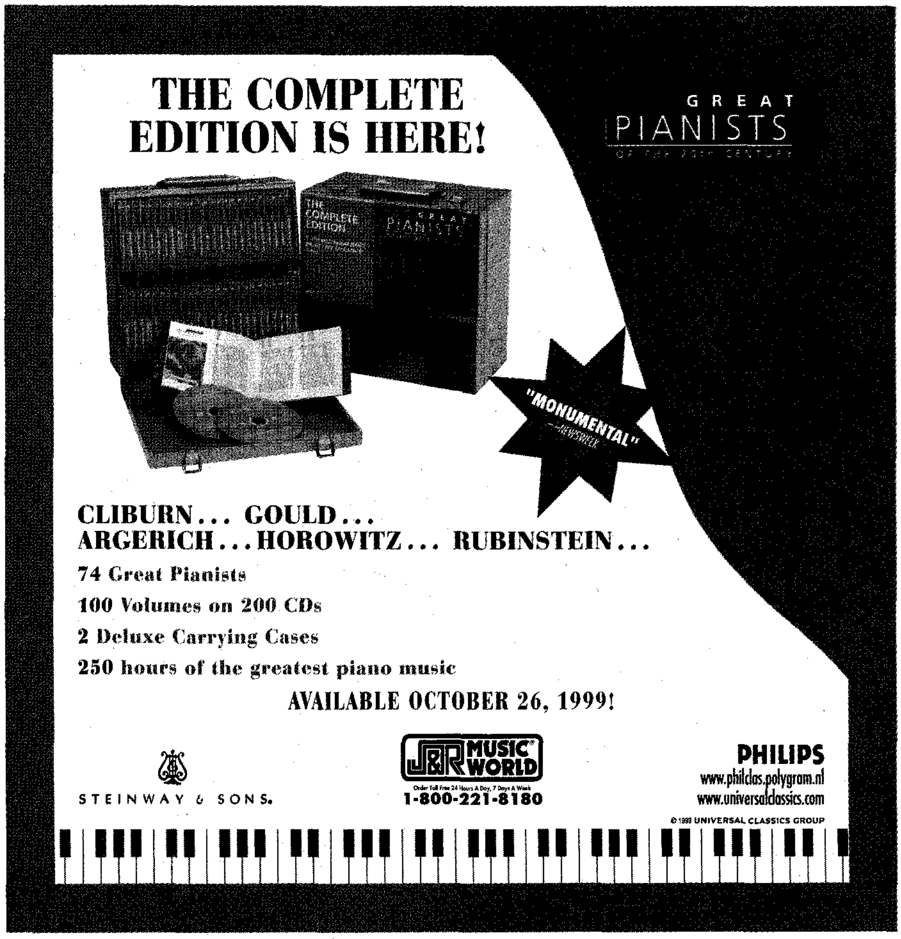
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but when they finally divorced in 1997, they were, for a time, London's answer to Donald and Ivana. Caroline ended up with a near-record $17 million settlement.

"That was actually brought about by an extremely ambitious solicitor and an extremely ambitious judge who saw this as a great opportunity to make the front pages of the London newspapers," Conran says wearily. When they were married, Conran had given Caroline 26 percent of his business as a wedding present. During the divorce, Caroline—who alleged that Conran had been a dictatorial workaholic—argued that she deserved more. The judge agreed, adding that Conran had been "too dismissive" of Caroline's role in the Conran empire. Conran noted that Caroline had left him twice during their marriage for other men.

That rainy, chilly first night, a travel-weary Conran appeared to Davis "the most melancholy fellow I'd ever met," she recalls. "But deeply attractive."

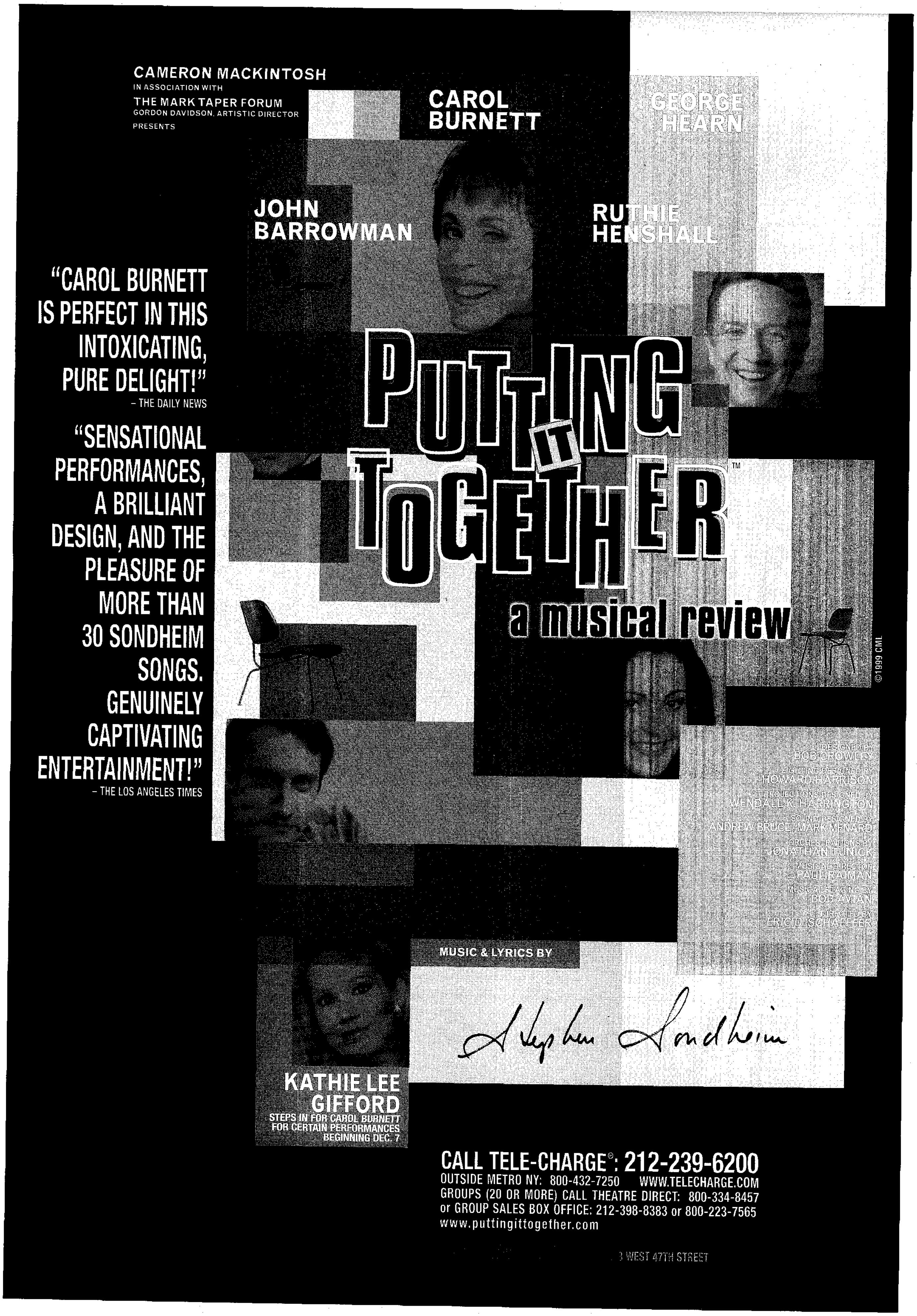
"We had a rather good dinner at an Italian restaurant," Conran adds. "Terribly good osso buco." Conran prefers the details to the sweeping, dramatic narratives. He never frames his life story in terms of "comebacks" or "triumphs." And there have been so many.

Conran spent the Thatcher years as the perfect Tory image of the model British entrepreneur—even if to this day he is a staunch Labourite who says he considers Thatcher "one of the most odious people who's ever walked the face of the earth."

Conran took Habitat public in 1981 and steadily merged with a number of British clothing and housewares retailers, the largest of which was the giant mid-level fashion chain British Home Stores. The behemoth was called Storehouse, and Conran was, for a time, its chief executive officer. At its mid-eighties peak, Storehouse was posting $2.25 billion in revenues and employing more than 33,000. But Conran, the fussy perfectionist, began to chafe when he thought his board was slow to act on strategies like turning BHS into a Gap for Europe.

Before long, Conran's in America began to suffer—a victim, Conran admits, of his own zealous expansion to the less-clued-in suburbs. By now, there were sixteen stores beyond its original flagship in the Citicorp Center, including outposts in New Rochelle and Short Hills. Conran argued that the American chain needed increased financial life support before it could establish its urbane yuppie sensibility with America's ranch-house set.

Increasingly marginalized, Conran finally left Storehouse in 1990, ceding his first child, the Habitat chain. Ironically, Storehouse ran into a pinch during the early-nineties recession and ended up selling off Habitat to the company that owns Ikea.



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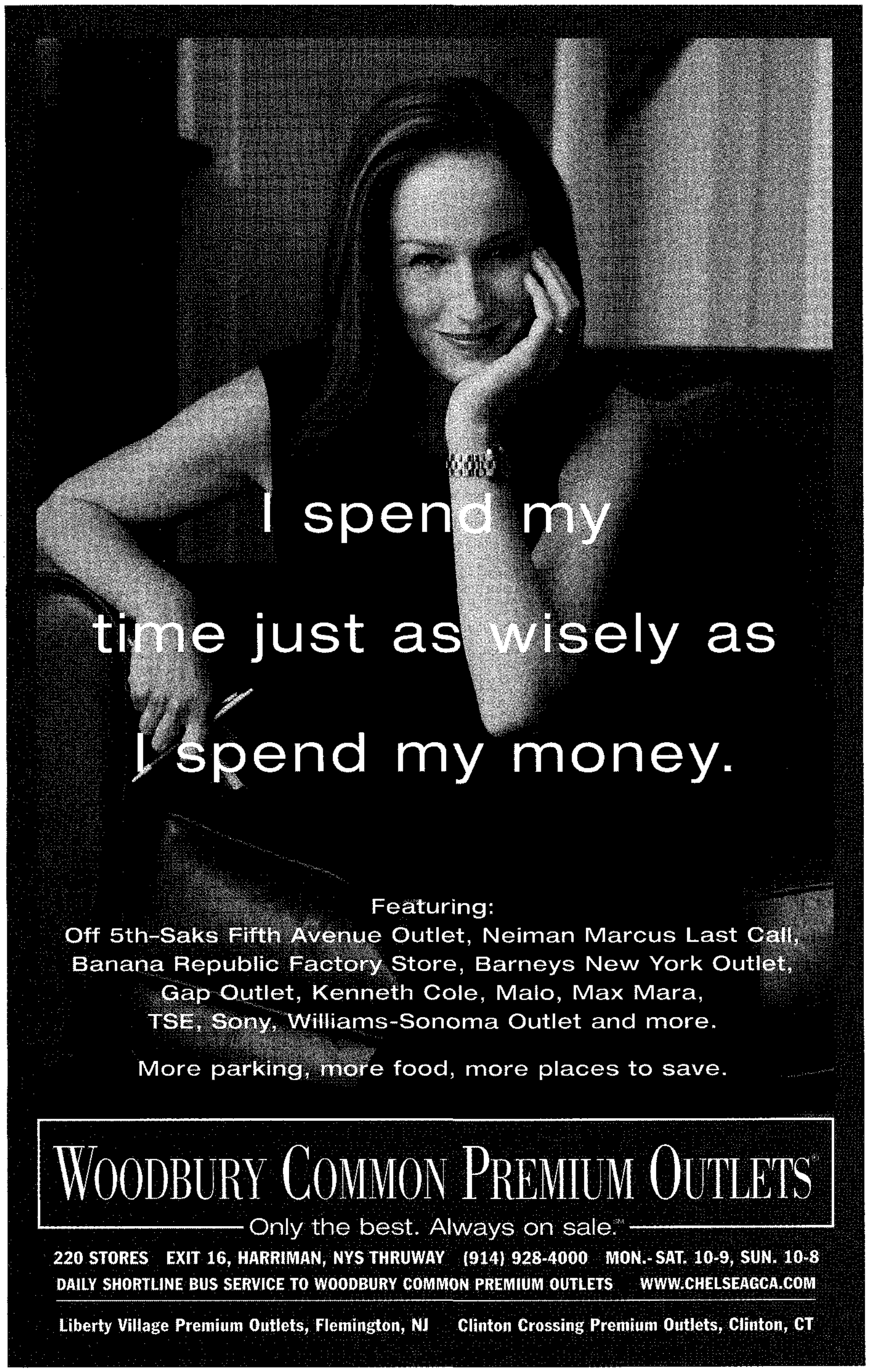

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After he left Storehouse, the Stateside Conran's chain ended up in a succession of American hands, including those of Marvin Traub, formerly of Bloomingdale's.

"After I left, some really daft things started to happen at Conran's in America," Conran says. "At one moment, they were filling it with masses of Third World countries' cheap furniture like you'd find in Pier 1, and then in the next, they were putting Ralph Lauren boutiques into the shops. It became an absolute parody." (Traub, for his part, has always maintained he was merely trying anything that might work to save a ship that was already mostly sunk.)

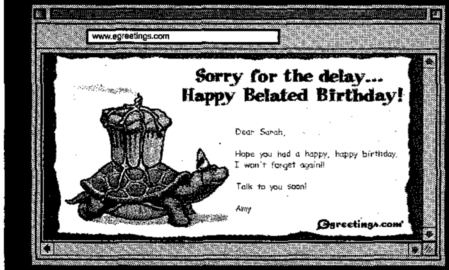
By 1990, Conran was considered finished as a preeminent force in British commerce. His personal fortune was estimated to have plummeted from its mid-eighties peak of some $300 million to perhaps $50 million. But despite what the financial-page obituaries were saying, Conran was not ready to retire. In fact, he'd intelligently bought back the Conran Shop name (the higher-end version of Habitat, with just one shop on Fulham Road) from Storehouse for about $5 million when he left the company. Furthermore, Bibendum had proved a stunning success, one that inspired him to channel his energies into more restaurants. Some of those profits were then directed into growing the Conran Shop—and this time, there would be no boardroom types around to interfere.

As for the knighthood, it came before the troubles, a 1983-vintage legacy of mogulhood. "I never conceived of myself as a 'sir,' he shrugs. "It's only good if you've got to complain to somebody. After the terrible rail disaster in London last month, I thought of a simple thing: If the red lights that drivers endlessly drive through were to flash, they'd be far more likely to be noticed than a simple glowing light. I wrote to British Rail with this idea, and signed it just 'Terence Conran.' I didn't get a reply. I sent a letter again as 'Sir Terence Conran' and got an immediate reply."

HOW ENTHUSIASTICALLY AMERICA will embrace the British sexagenarian is open to question. Will the ghosts of Bridgemarket finally rest in peace? Even here, today, Conran seems vulnerable to the bad karma.

"I have the most extreme cold and haven't had a decent night's sleep in three days," he says, pulling his black wool overcoat tight against an icy wind blowing in off the East River. "And then, this morning, as I was coming in on the Concorde, the plane touched down its landing gear and then all of a sudden, for some unknown reason, we couldn't land. So whoosh, we took right off again. It was quite *alarming.*" He smiles.

"I almost didn't make it here." ■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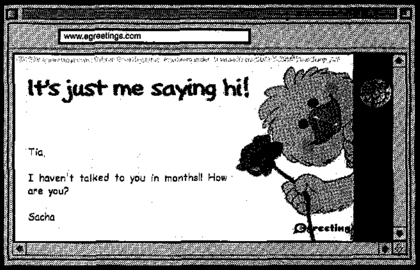
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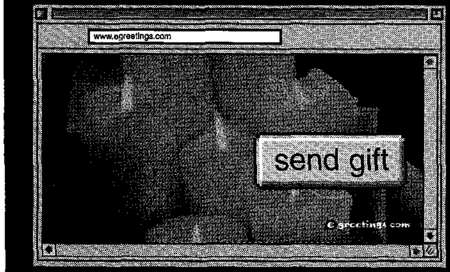
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The Fame *of* the Dame

Can a rude, clueless, provincial Australian woman who's actually a man conquer Broadway and win a place in the American cultural pantheon? Barry Humphries's Dame Edna is on the verge. *By Eric Konigsberg*

The curtain was still falling on Barry Humphries after a matinee preview performance, and already there was a producer walking down the aisle. • "Ummm, Barry?" the producer said backstage. "Where's Barry?" It was Leonard Soloway, a man of nail-biting rectitude and solid judgment, who gave us *The Beauty Queen of Leenane* and *The Shadow Box* and has now brought Barry Humphries—in the form of his character Dame Edna Everage—to Broadway for *Dame Edna: The Royal Tour,* which opened to overwhelmingly positive reviews last month at the Booth Theatre. Humphries emerged in the wings, still more or less as Edna, in the famous purple wig and butterfly glasses and a red sequined Pavlova of a dress with a slit all the way up the back. He stepped out of ruby pumps into a pair of Timberland moccasins while two dancers unzipped his dress and put him in a bathrobe.

"Yes?" Humphries said.

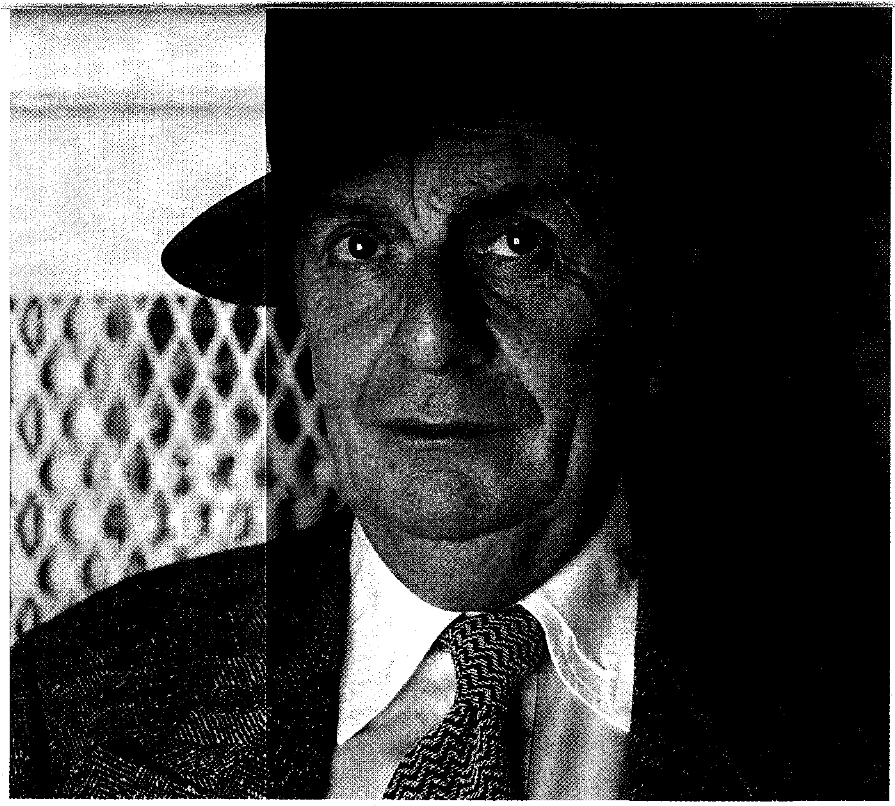
"Great show, Barry," Soloway said. "But do you know what?"

Do you know what? To a member of the talent class, there is perhaps nothing more discouraging to hear from a producer than those four little words. "Do you know what?" is usually followed by some kind of suggestion to . . . *change a few things,* or a less than mild rejection, or maybe "I fought for you, but . . ."

Humphries knows this as well as anyone. Famous though he is in his native Australia, and in England, where Dame Edna has been a beloved chat-show host, appeared in three movies, and had a number of TV specials and a game show, he has yet to hit anything near those heights on American shores. When Edna performed *Housewife! Superstar!* Off Broadway in 1977, it lasted only four weeks (though Andy Warhol, writing in *The Village Voice,* gave it a rave). A Dame Edna talk show aired on Fox in 1992 and '93 before a network executive called Humphries up and asked him if he knew what, but the show didn't have much of a future.

" 'Do you know what?' from a producer is sort of like saying, you know, 'Why were you ever born?' " Humphries says later. "It means 'We've been wondering here why you were ever born. Having been born, why did you ever come to the United States and think this crap was ever going to be funny?' One day on the set there were different people from the network than the day before, some kid with a baseball cap on backward, someone who had probably taken a weekend course in television," Humphries says. "The day of transmission, I was told it would be 'stronger' if we cut the show to half an hour and the pauses were removed. And the jokes too. Also, the phrase I came to dread was 'We're very excit-

Photograph by Albert Watson



Inner man: Dame Edna as Barry Humphries in his dressing room.

"If they didn't like the eating bit, that's their problem. It's important to make the *audience uncomfortable.*"

ed about the show.' As soon as I knew I was generating excitement, I knew there was trouble."

What Soloway and his co-producer, Chase Mishkin, objected to was an arrhythmic, situationist bit during the show in which Dame Edna had called upon two unsuspecting members of the audience and invited them to eat a meal onstage while she went about her stand-up routine. It was awkward, sure, but that was the point—nobody in the house knew what to make of it, an Andy Kaufman stunt. "I don't think it works," Soloway said. "It's distracting," Mishkin said. "I want to watch you, Barry. I don't want to watch people eating."

In his dressing room, Humphries disrobed. He is 65, broad-shouldered, and tan like a Miami retiree, and there was about him a journeyman, son-of-the-circus poignancy in front of his mirror, still in panty hose and wig, wiping off layers of TV stick and pancake that would be reapplied for the evening performance. "Isn't it funny?" he said to Cleon Byerly, a wardrobe assistant. "I've just met my producer Chase Mishkin, and she looks an awful lot like this." He pointed to his reflection. "I mean, her hair is just like Edna's."

"Oh, yeah," Byerly said. "All the way. It's a very 1950s do."

"If they didn't like the eating bit, that's their problem," Humphries said wearily. It was time for a lie-down on his daybed. "They expressed their misgivings. But I'll keep trying it. It's important to make the audience uncomfortable."

DAME EDNA: THE ROYAL TOUR IS A hybrid stand-up comedy–musical revue, but its funniest moments occur during Edna's extended back-and-forths with the theatergoers. This is partly because Edna appears to have no idea that what she's saying is insulting. "I love that fabric," Dame Edna told an overweight woman a few weeks ago at a promotional event outside the Booth Theater. "You were lucky to find so much of it." When a woman in the front row said she had come in from Connecticut, Edna clasped her hands and said, "Oh, do you live in the beautiful country? On a dirt road? And you put your makeup on in the car, didn't you?" The audience laughed. "I mean that in a caring and observant way," Edna said.

Humphries is invariably gracious when not in character, but he must possess a distinct streak of sadism, which comes to the fore when he dons his wig; Edna likes nothing better than to prey on the weak. One morning recently, while posing for publicity photos at a studio in Chelsea, Edna sat for an interview with AP radio and set about disorienting the reporter by taking control of the process. "I love your fiery hair, fiery hair with flecks of gold in it," she told her interrogator, who was prim and thirtyish, perhaps a little overwhelmed, indeed had red hair, and wore a grown-up, flared-trouser pantsuit. "I, of course, have mauve hair."

Edna pronounces *mauve* to rhyme with *trove,* and sometimes tells a story of her adolescence: "When my secondary sexual characteristics began to appear, a little mauve mist began . . . how can I put it? Near my front bottie," she'll say (*bottie* is an Australian term for bottom; Edna refers to the vagina as a "front bottom"). "I was heartbroken. And I went and bought some dye, and I dyed my secondary sexual characteristics a mousy brown."

When the reporter giggled a nervous giggle, Edna added that while many actresses are close to their psychics, she talks to her gynecologist daily. "Something a lot of people don't know about me is that I have an exploratory every night before I go onstage," Edna said. "Yes, one minute I'm getting an exploratory and the next minute I'm onstage singing. And dancing. And my gyno is still washing his hands."

The studio fell silent. The reporter looked at her shoes. Humphries's press agent, Kevin McAnarney, suggested the photo shoot resume, and Edna was on her feet and throwing shapes in time with the motor drive. She raised her hands in front of her, palms out, in a showgirl's pose.

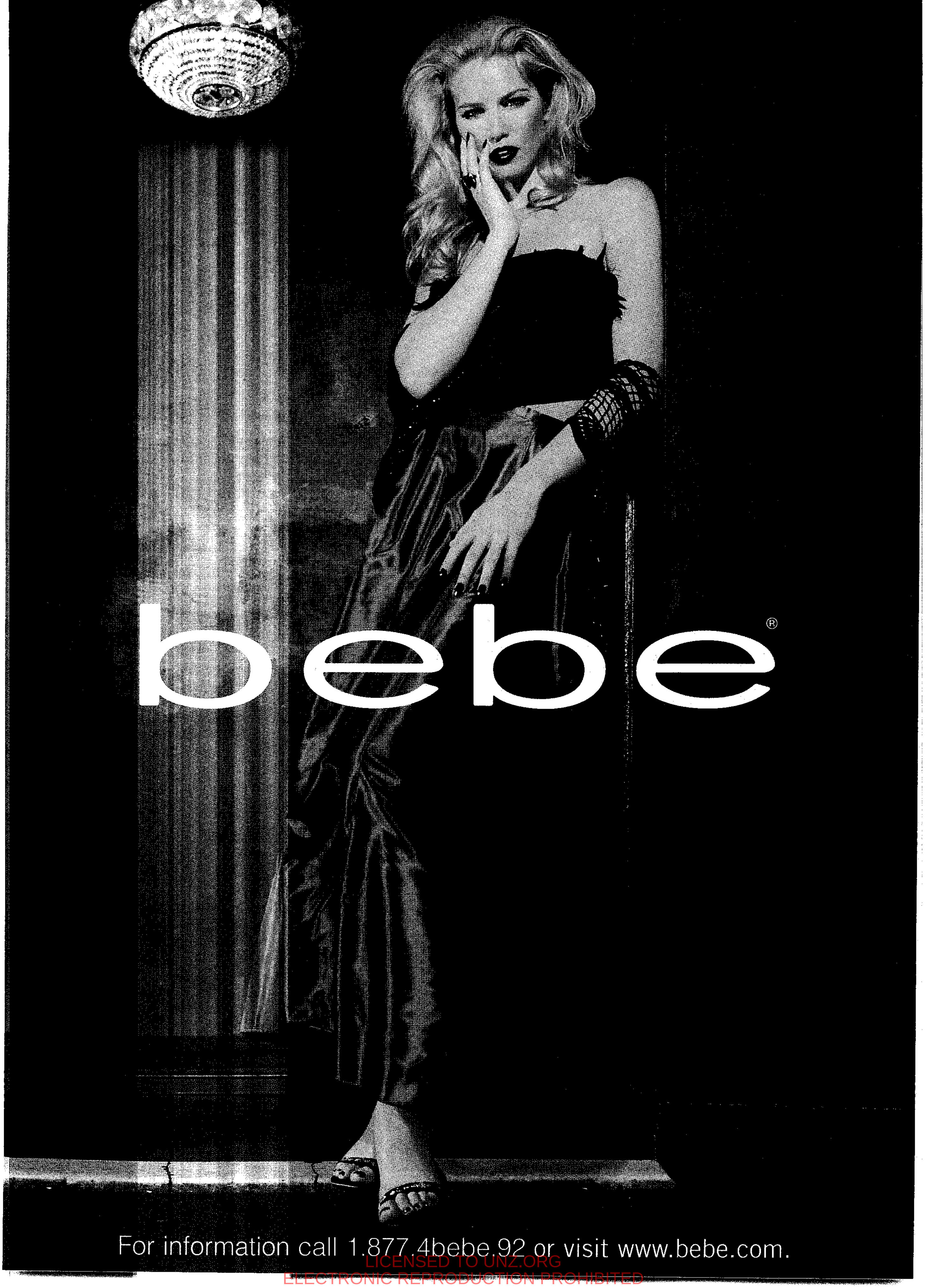
"Great," said the photographer, Joan Marcus, as the shutter clicked.

Edna raised an eyebrow. "And . . . great," Marcus said.

Edna put her hands at her waist. "And . . . great." When they finished, Dame Edna asked Marcus to pose with her for one shot. She wrapped Marcus in a tight embrace. Marcus beamed and hugged back. Just as an assistant was snapping the picture, Edna made a face like she was smelling a really nasty smell.

HUMPHRIES ACHIEVED CAMPUS FAME in his undergraduate days at Melbourne University in the early fifties for his Dada sculptures of perishables—meat and cakes and custard. "The Meatscape," he calls it. "It struck me as an amusing comment on the concept that a work of art is to be something permanent, a monumental challenge to the artist." John Lahr's 1992 biography of Humphries tells of a recurring stunt involving a group of female friends whom he dressed in schoolgirl uniforms and groped and kissed on street corners until police showed up. The object of the game

Preceding page: styling by Angeles Mojia; necklace from Kenneth J. Lane.
This page: photograph by Michael Schmelling and Matt Salacuse.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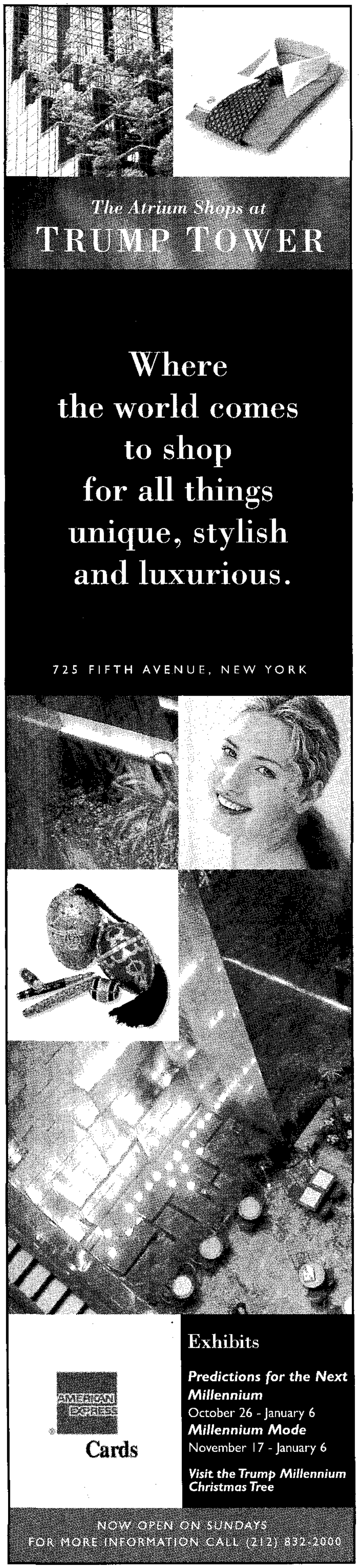
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was to observe the range of reactions from the public, which was never—not even at the end—let in on the joke. "It was an experiment I performed for myself," he explains.

Humphries grew up in Camberwell, a "garden suburb" of Melbourne, on a subdivided golf course his father, an architect, had helped to build. As occupations in postwar Melbourne went, his father's was about as bourgeois and pregnant with national ambition as could be. Hence Humphries's obsession with residential architecture, and Edna's constant references, he explains in his autobiography, *More Please*, to "burgundy wall-to-wall carpets, lamington cakes and reindeers frosted on glass dining-room doors." Before Edna came along, he writes, so much of Australia's culture had not been subjected to satire, and "Edna's simpering genteelisms and her postwar, house-proud rhapsodies had a kind of thrilling novelty."

Mostly, Humphries was bored by Australia—an ahistorical and culturally dead place, "the land where nothing happens," in the lyrics to Edna's version of "All Things Bright and Beautiful." And so in 1959, Humphries set off for London. Within months of his arrival, he was joined by a handful of Australian expatriates. "We had sort of a Melbourne group and a Sydney group," he says. "Most of the people from Melbourne were painters—Arthur Boyd, Charles Blackman, Brett Whiteley, and me—and the Sydney University group were generally writers and filmmakers: Bob Hughes, Germaine Greer, Clive James, Bruce Beresford. And what all of us had in common was a desire to not be in Australia."

Though Humphries hasn't lived in Australia in decades, Dame Edna is perhaps the most famous "person" in the country, and Humphries's influence on the vernacular is still in evidence. A couple of weeks ago, for example, shuffling through the photography section at the Strand bookstore in a three-piece tweed suit and sharkskin boots, he opened a Jock Sturges book full of nude photographs and said, "There are a lot of maps of Tasmania in this." He was using a common Australianism that likens a woman's pubes to the triangular island. "Did you know," Humphries said, "I invented that expression?"

A number of his coinages, he claims, have ended up in the Australian vernacular. Most of them are crass, laddish euphemisms for bodily parts and functions introduced by Barry McKenzie, a very Australian cartoon character he invented for the English satirical magazine *Private Eye*. "*Pointing Percy at the porcelain*, for urinating, that's another one. The word *chunder*, for vomiting. *Pillow biter*, for pooftah, you know, homosexual.

"Barry McKenzie also popularized an obscure drink that was only served in Melbourne called Foster's lager," he went on. "At the time I introduced Barry and really all these characters"—Edna; Sandy Stone, the world's most boring suburbanite; Sir Les Patterson, an Australian diplomat interested in bedding anything that walks, utilizing his "frequently felt tip"—"Australia was in the midst of this terrible paranoia. The country was interested in promoting this image as a land of refined people on yachts having wine and cheese. They didn't want the place to be known as some old place where people were yabbos and actually used colloquial speech."

Sister act: Signing autographs outside the Booth Theatre.

Humphries's American audiences tend to bring their own set of cultural references to the show. Some of the most common misconceptions: That Edna is played by a woman. That she is English. That Barry Humphries is English. That Edna is a drag or cross-dressing act. "The terms *cross-dressing* and *drag* imply to me the idea that the performer is doing something furtive and projecting his true self by dressing up as a woman," Humphries says, adding with some irritation that the audience is built upon "a lot of old people and tour groups of gay men."

While Humphries has made Edna's routine more topical and geared to New York (and to the constituents he calls his "unmarrieds")—there are references to Balthazar, Big Cup, and James Levine, and he's considering a line about how Larry King, Henry Kissinger, and Liz Smith have all proposed to Edna—the fact remains that Edna is an essentially Commonwealth character. "There's a lot of educating about Edna that's had to be done," he says. So why bother starting over in the U.S. practically at square one? Because he's still

Photograph by Michael Schmelling and Matt Salacuse.

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smarting over his "rather dissatisfying shot at New York in October 1977," he says. "It's the theater center of the world. I didn't want to live any longer without knowing whether I could be a success on Broadway." Not long ago, Humphries was curious about Richard Eder, the *Times* critic who'd panned his Off Broadway debut in '77, and had a friend look up Eder's name in the Library of Congress catalogue. "I did gain a certain satisfaction to see that Mr. Eder has no words to his name," he says. "And Edna, Humphries, and Les Patterson have thirteen."

AT THE PENTHOUSE APARTMENT HUMphries is renting near Sutton Place, he waited for his agent, Bob Duva, to take him to a lunch with some TV executives who are keen to develop another network show. Humphries's fourth wife, Lizzie Spender, whose father is the British poet Stephen Spender, brought coffee onto the terrace. Humphries and Lizzie met in 1988, at a Groucho Club party ("and I called her a few years later, when I was in a less married state," Humphries says).

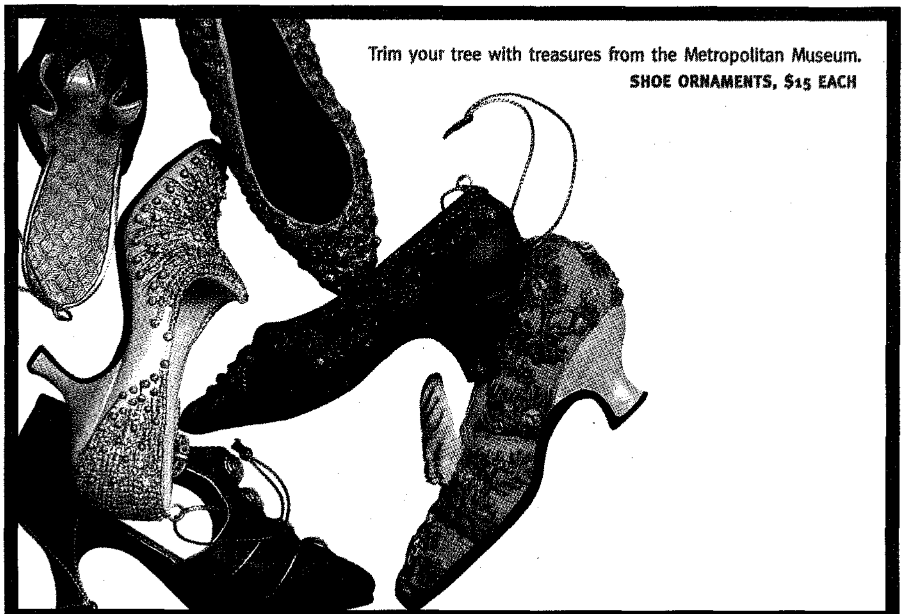
Duva showed up, an industry-looking guy with candent silver hair, purple-lensed sunglasses, and a black T-shirt, sport jacket, and pants with give. Humphries disappeared to use the phone. "I've been getting tons of calls from TV people," Duva said. "And the idea I have is maybe to incorporate Dame Edna in a TV series, just partner Dame Edna with—I'm going to pull a name out of the hat just because it's there—Joan Rivers. [Duva represents Joan Rivers]. Like maybe Dame Edna and Joan Rivers are playing sisters-in-law on a TV series. It could be Tracy Ullman and Dame Edna. Or you take on—who's the guy who took over *NewsRadio*?" He paused. "Help me." Jon Lovitz. "Jon Lovitz and Dame Edna. You know what I mean? Something kooky like that could work."

Lizzie reappeared. Duva's ideas were presented to her. "Hmmm," she said, surprised. "I'm not sure if Edna's right for a sitcom."

"I definitely think there's a way to do it. Maybe we'd do Dame Edna running a charm school," Duva said. "You know, alternative television didn't exist when Dame Edna had her show the last time. It's actually a millennium market. It's a new thing, if you know what I mean."

Back inside, Humphries was ready to meet the TV industry, a different pocket square under each lapel. He looked at Duva optimistically and said, "So, lunch, then?"

Duva's dual-star-sitcom proposal was again discussed, and for once, Humphries's face went blank. "I don't know about that yet," he said. "I'm surprised. I guess it's okay to have a show with someone else as long as I'm the funniest." ■



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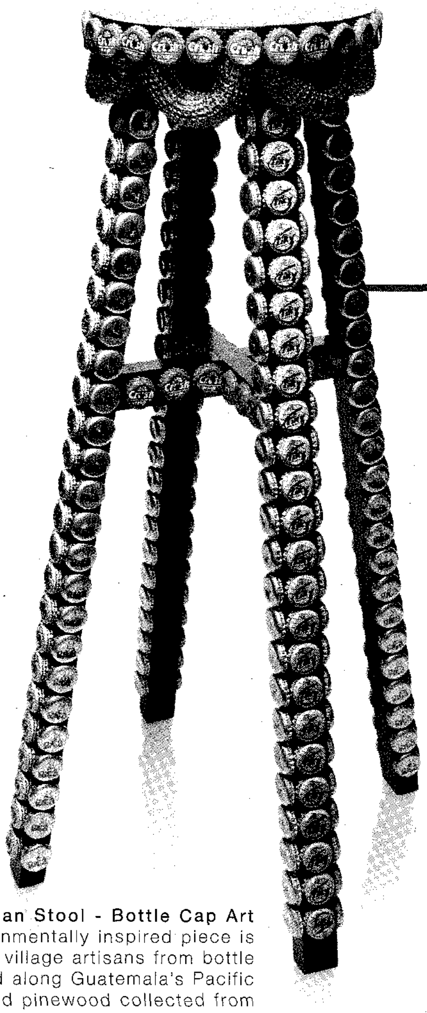

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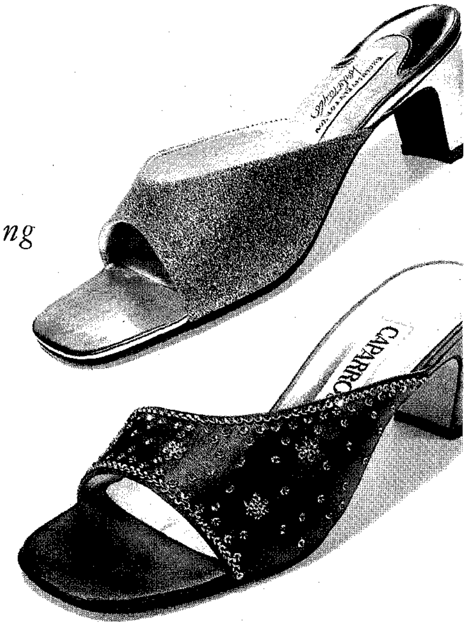

YOU CAN'T POSSIBLY BE THINKING OF dancing through the big night in those sensible black leather pumps you've been dusting off and trotting out for every party in recent memory. If there's ever been a good time to spend a few dollars on a pretty pair of frivolous slippers, it's now. Department stores have pulled out the stops for New Year's Eve and are offering lots of sexy, colorful shoes at prices that won't make you feel pain for *not* wearing them again.

For $50 to $70 at **Macy's**, you can pick up just about anything in the special "Celebrate 2000" shoe section. Try on Caparros's sequined lilac-satin mules ($59, pictured) or Nina's metallic mesh sandals with racy straps around the ankle in silver or gold ($69, pictured). **Lord & Taylor**'s best sparkly evening shoes are made in Spain and sold under the store's own label for around $30 a pair. Try the strappy, sequined pewter-gray high-heel sandals ($35) or a shimmery slide with a manageably low heel ($30, pictured).

On the second floor at **Bloomingdale's**, you'll also find a smattering of more youthful styles, like Chinese Laundry's red open-toe sandals with mirrored trim ($52, pictured) or Unisa Fiesta's sleek, asymmetric slingback in gold or silver ($64, pictured).

Macy's Herald Square (212-695-4400); Lord & Taylor, Fifth Ave. at 38th St. (212-391-3241); Bloomingdale's, Lexington Ave. at 59th St. (212-705-2000).

Picks of the Week

Henri Bendel is offering significant discounts on current stock to jump-start the holiday shopping season. Take 30 percent off all sweaters, coats, holiday decorations, hair accessories, and millennium dresses. Selected fall designer collections are now up to half off, and shearling coats are all $500 off. The day after Thanksgiving, the store is also serving free coffee to get you pepped up. A portion of the day's take goes to God's Love We Deliver. *712 Fifth Avenue, at 56th St. (212-247-1100); A.E., M.C., V.; Fri. 9–9, Sat. 9–8, Sun. 11–7, Mon. 10–8:30; 11/26–11/29.*

IZ Design's sample sale is crammed with great gifts and stocking-stuffers, all of which are now 40 to 60 percent off. You'll find lavender-stuffed silk pillows and sachets in lots of bright colors ($12–$18), mohair throws ($45), scented candles ($15–$60), and assorted velvet and chenille shawls ($70–$85). Gift-wrapping is free. *92 Reade St. (212-608-4223); A.E., M.C., V.; Mon.–Sun. 10–7; 11/26–12/22.*

Thompson Street on Sale means 15 to 30 percent off selected merchandise at most shops on the hip shopping strip, including INA (resale designer clothing), Shambala (Nepalese jewelry), Le Corset (fancy designer lingerie), Frenchware (imported home stuff), Ceramica (Italian ceramics and tableware), and the Hat Shop. *Thompson St. from Houston St. to Broome St.; A.E., M.C., V.; hours vary; 11/22–11/28.*

LeSportsac bags in all sizes and colors are 25 percent off at the boutique's seasonal sale (the animal-print ones make particularly good gifts). Prices are from $9 for cosmetics pouches to $72 for overnight bags. *176 Spring St. (212-625-2626); A.E., M.C., V.; Mon.–Sun. 11–8; 11/22–12/12.*

The Rug Warehouse is clearing a vast collection of handmade Oriental carpets (antique to contemporary) at 30 to 75 percent off. Prices are from $49 for a new three-by-five rug to $599 for a new six-by-nine-foot Indian style to $50,000 for a "mansion-size" antique Persian. *220 W. 80th St. (212-787-6665); A.E., M.C., V.; Mon.–Fri. 11–7, Thurs. till 8, Sat. 10–6, Sun. 11–6; 11/22–12/31.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: clockwise from bottom left, Michael Kraus (5); courtesy of IZ Design.

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MOVIES PETER RAINER

Mother Love

Pedro Almodóvar celebrates women as the source of life and storytelling in his homage to everything from Tennesee Williams to 'All About Eve.'

Un tranvi
amado DESEO

Poster girls: Cecilia Roth before an image of Marisa Paredes in *All About my Mother.*

MANUELA (CECILIA ROTH) IS ONLY EIGHTEEN years older than her teenage son, Esteban (Eloy Azorin), but she seems magnificently world-weary. She's one of those women whom the ravages of life have made more ravishing—the kind of woman who by right inhabits the center of great drama, and great weepies too. That makes her the ideal heroine for Pedro Almodóvar's **All About My Mother,** which, even more so than most of his movies, aspires to both greatness and teariness. For Almodóvar, the distinction between the two may not be necessary.

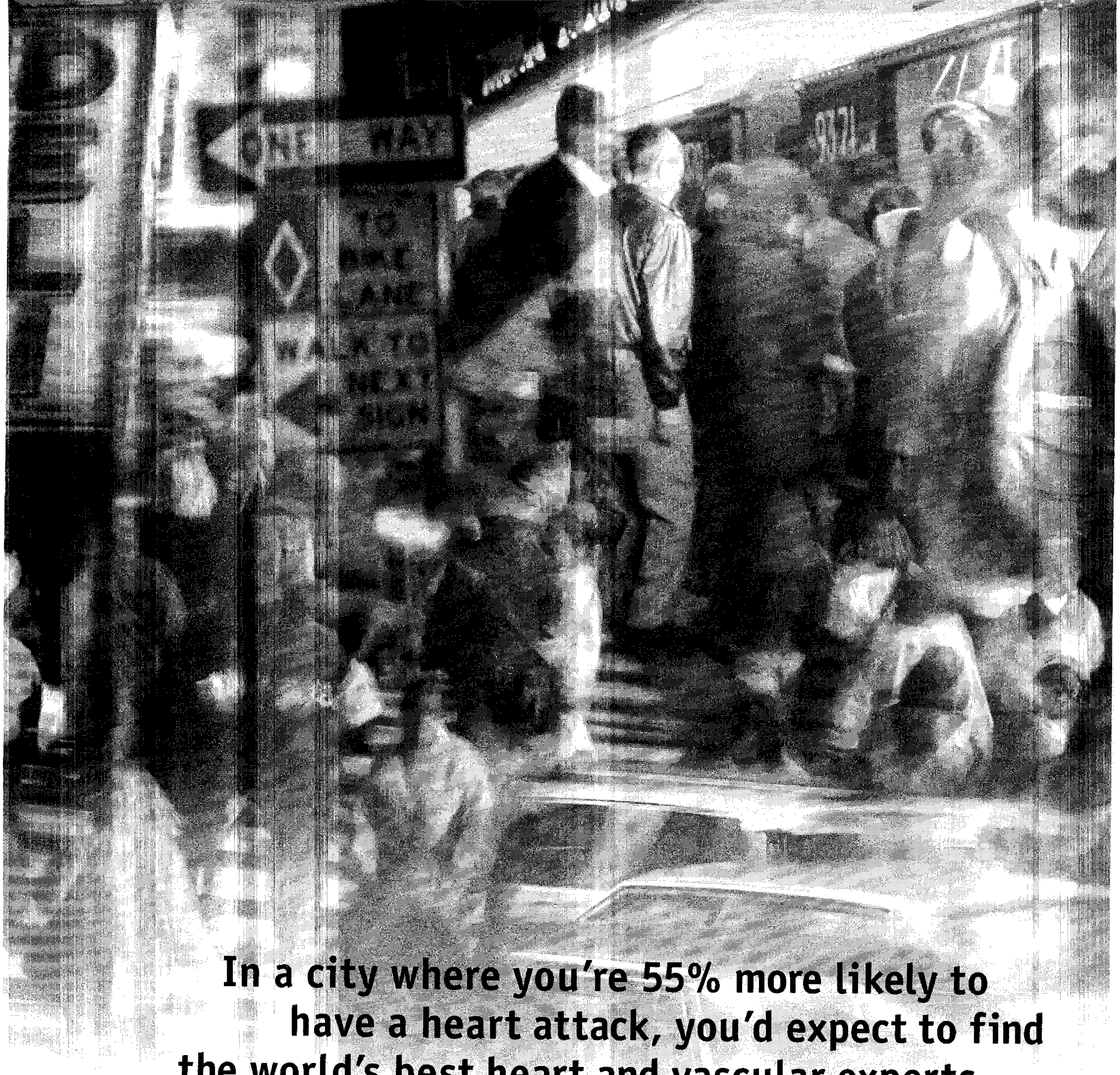
Shortly after the film begins, Manuela reads from the preface of a book she has given Esteban for his 17th birthday, Truman Capote's *Music for Chameleons:* "When God hands you a gift, he also hands you a whip; and the whip is intended solely for self-flagellation." This seems odd coming from Capote—whose whip often snapped outward—and it doesn't always apply to the best of Almodóvar, either, though it does to his worst. What's truly original in his movies, especially *Women on the Verge of a Nervous Breakdown* and *What Have I Done to Deserve This?!,* isn't the hothouse masochism but, instead, the fun-house mix of machismo and kitsch and melodrama and froufrou, all done up in bright florid Pop. The instability of this mix stabilizes Almodóvar, for whom only the "unnatural" is natural. The changeability of sex roles calls forth a farrago of confusions. Men turn out to be women or, as in the case of *All About My Mother,* men *and* women, while women are life's essence: In his press notes for his new film, Almodóvar writes, "Three or four women talking represent for me the origin of life, but also the origin of fiction, and of narration."

This is a lot to lay on the gender. (I wonder if Almodóvar has ever watched *The View.*) But one can, I suppose, accept it as a poetic conceit, the way one might accept it in Tennessee Williams, whose presence permeates *All About My Mother.* Manuela once played Stella in an amateur production of *A Streetcar Named Desire* opposite Esteban's father (also named Esteban), whom she ran away from without ever telling him he had a son. When Manuela and her boy attend a performance of *Streetcar* in Madrid, the theatrics onstage have the same temperature as the action offstage. The flamboyance of the drama is merely an extension of the lives of its players.

Huma Rojo (Marisa Paredes), who stars as Blanche in the production, is a damaged diva in love with Nina (Candela Peña), the actress playing Stella, about whom she says, "She's hooked on junk, but I'm hooked on her." (The line is a sex-switched homage to the wronged-woman melodramatics of Hollywood's Golden Age.) When Esteban runs after Huma for an autograph in the pouring rain after the show, he's hit by a car and killed; his heart is transplanted into the chest of another man, and Manuela, whose job it is to oversee donor-organ transplants for a Madrid hospital, lives out for real the scenario she once only acted in medical-training films playing a donor's widow. Because it was her son's wish to know his father, she returns to Barcelona after eighteen years to find him—now a he-she named Lola whom Manuela describes as "the worst of a man and the worst of a woman."

The title, *All About My Mother,* is a takeoff on *All About Eve*—which we see Manuela and her son watching on television when the film begins—but the movie is not about female-against-female connivance, as the Bette Davis movie was. It's about Woman, specifically Manuela, as divine caregiver. For Almodóvar, the glory of women, and also the source of their tragedy, is their horror of being alone, and what they do to avoid it. In Barcelona, Manuela takes up the care of the nun Sister Rosa (Penélope Cruz), who is pregnant and HIV-positive from an encounter with Lola; the sorrowing mother resumes a connection from the old days with the hooker Algrado, whom she knew before Algrado acquired breasts. Played by the Spanish nightclub per-

Photograph courtesy of Sony Pictures Classics.



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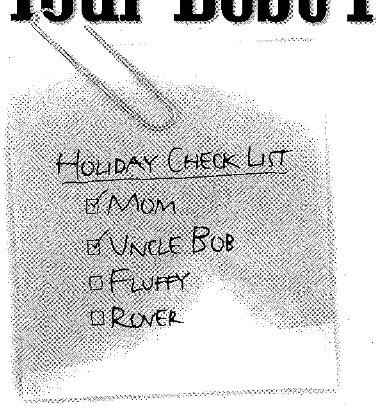

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former Antonia San Juan, Algrado's a pansexual imp in *faux*-Chanel couture whose finest hour comes when she stands before an audience of theater patrons after a canceled performance of *Streetcar* and announces, with an impromptu flourish, that "a woman is more authentic the more she looks like what she has dreamed for herself."

Algrado is the comic spirit of *All About My Mother,* and Almodóvar periodically gives the film over to her camp antics. It's a good thing, too—the director's swoony and serioso vision of femalehood is otherwise a bit much, even though excessiveness here is obviously the point. Almodóvar isn't merely playing around with kitsch, which he clearly adores; he's also buying into its most sentimental attitudes. The women in *All About My Mother* are all Blanches looking for the kindness of strangers. Those strangers, of course, are other women, or men who want to be women, and therefore no strangers at all.

This is Almodóvar's best film in a long while. Cecilia Roth and Antonia San Juan are great, emblematic opposites. Their performances are both stunners. But I don't think we should unqualifiedly hail the director for growing out of the Pop playfulness of a movie like *Women on the Verge of a Nervous Breakdown* in favor of the supposedly ripening maturity of this film. For Almodóvar, females are the life force because they must be actresses in their own lives to survive; beneath the frazzled histrionics, his women's spirits rage to be free. May I suggest that kitsch is kitsch, whether it's served up with the brazen lyricism of an Almodóvar or the deluxeness of a Ross Hunter?

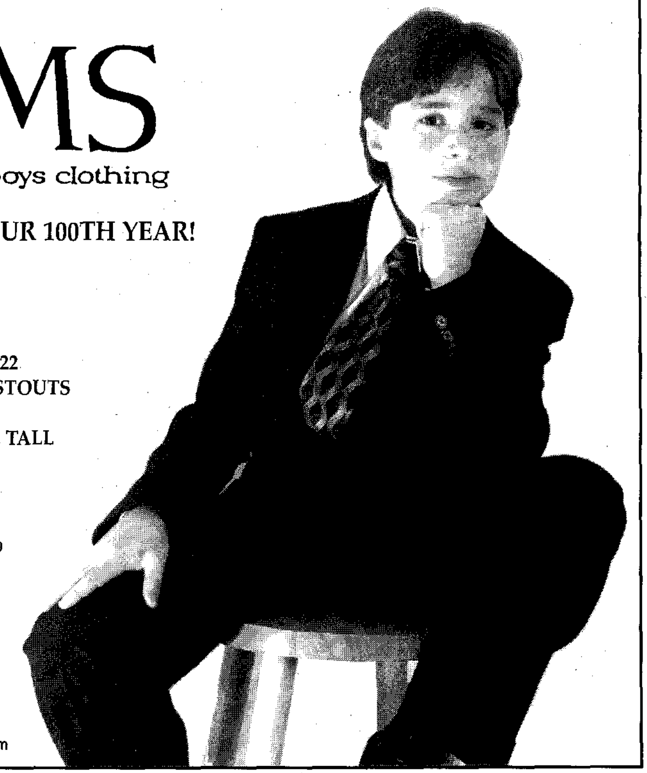
BARRY LEVINSON'S BALTIMORE MOVIES CLEARLY mean more to him than most of his more frankly commercial jobs, and his fourth entry in the semi-autobiographical Baltimore series, **Liberty Heights**, set in 1954, has all the earnestness and manicured social consciousness of a personal project. I like it less than his previous outings in this terrain, *Diner* and *Tin Men* (the two best by far, I think) and the uneven *Avalon.* In its approach to the past, if not in its dialogue, the film is reminiscent of some of Neil Simon's mood-memory plays, especially *Brighton Beach Memoirs.* It has the same sense of forced nostalgia and self-congratulation; Levinson takes great pride in bearing witness to the supposed naïveté of those coming-of-age years.

And yet there are lovely moments throughout: the warming, tentative relationship between Ben Kurtzman (Ben Foster) and the radiantly intense Sylvia (Rebekah Johnson),the first black student in his high school; a scene where they go to a James Brown concert and rave it up; the look of hangdog bliss on the face of Ben's older brother, Van (Adrien Brody), when he first gazes upon a Gentile goddess (Carolyn Murphy) at a Wasp bash he and his friends have slipped into; the performance of Joe Mantegna as the boys' burlesque-house-owner father, who ducks out of Rosh Hashanah services to check on the new Cadillacs in a local showroom. As a writer-director, Levinson has become a lot slicker since the rawness of his *Diner* days, but when he slows down and goes inside himself, as he does in snatches of *Liberty Heights,* he can still find ways to move us.

TIM BURTON'S **Sleepy Hollow**, STARRING JOHNny Depp as a hyperrational, Sherlock Holmesian Ichabod Crane, is a lot closer to Gahan Wilson than to Washington Irving. Burton goes in for a heavy dose of the cold creeps; the film seems to have been made to show off as many close-ups of severed heads as possible. (The screenplay is by severed-head specialist Andrew Kevin Walker of *Seven*) The production design is a triumph of gnarled vistas and foggy woods and slime. The galloping eruptions of the headless horseman, played by Christopher Walken, are startlingly ghoulish, and the cast, which also includes Christina Ricci as a dour dumpling with eyes for Ichabod, is chosen with a horror maven's eye for terror. It's a peculiarly adolescent conception of terror, though: Burton, for all his skill, never ranges beyond the thrills of the obvious; he doesn't enlarge the meaning of the horror he shows us, the way a Brian De Palma might. As a filmmaker, he's in a perpetual state of Halloween: a sicko treat-or-treat specialist.

The World Is Not Enough, STARRING PIERCE Brosnan, is the twentieth James Bond film in 37 years, and the formula has never been more formulaic. It doesn't seem to matter who makes these movies anymore: The work of a journeyman director like John Glen (*For Your Eyes Only* through *License to Kill*) wasn't much different from what the extravagantly gifted Roger Spottiswoode (*Tomorrow Never Dies*) and the current film's capable Michael Apted have come up with. For all concerned, it's become a job of work in which all the bases must be touched: the pre-credit smash-grab sequence (in this case a speedboat chase on the Thames); the requisite sinister villain (Robert Carlyle, playing a baddie with a bullet embedded in his brain); the shaken-not-stirred repartee; the glossy Bond babes (Sophie Marceau and Denise Richards, whose performance as a nuclear-weapons expert is a Golden Turkey shoo-in). It's all so . . . so *fetishistic.* The only bright spot is John Cleese's brief appearance as Q's associate, R. Could we pretty please have Cleese play Bond in the next one? (*The Spy Who Walked Funny? Fawltyfinger?*) ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.



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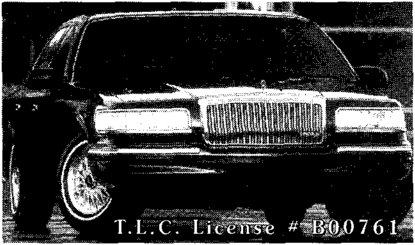

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BOOKS WALTER KIRN

Blackjacked

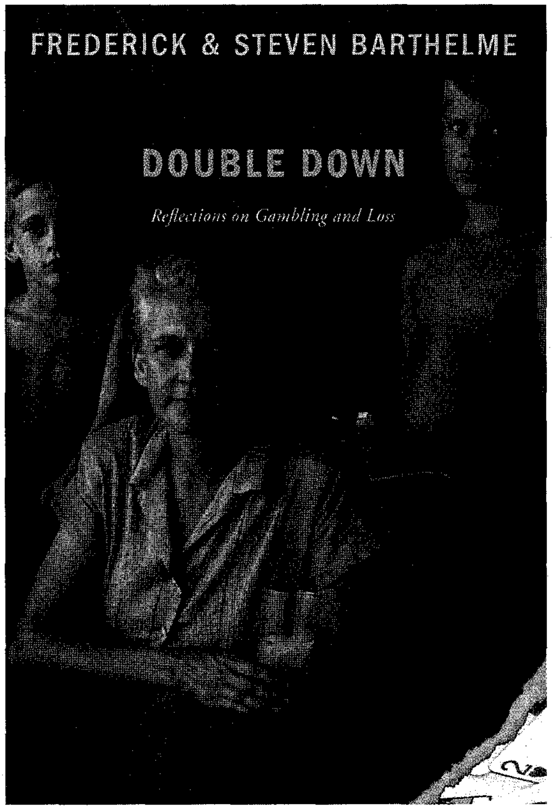
What are a couple of smart, ironic writers doing in a place like a casino? They're (how did you guess?) losing. But their loss is the readers' gain.

Double Down

FREDERICK AND STEVEN BARTHELME
Houghton Mifflin; 198 pages; $24

A DOLLAR AND A DREAM EQUAL A NIGHTMARE more often than they add up to happiness. It's a secret that everyone knows, but still a secret. The bets are made, the cards are dealt, and the odds take over from there, performing their gyrating, seductive dance. How the dance will end can be predicted, which is what makes gambling a business, but there is plenty of time before that point for players to imagine nicer endings, which is what makes gambling a pleasure. This gap between knowledge and hope, probability and possibility, is where the gambler lives his fevered life and the reason they call the casino floor "the pit."

Frederick and Steven Barthelme's *Double Down* is a memoir of falling headlong into this hole, and of waking up on the way down too late to stop the descent but not to watch it, which is one definition of irony. The brothers, both fiction writers who live and teach at the University of Southern Mississippi, are nothing if not ironic and self-aware, which somehow adds to the terror of their story, and proves that wit and high intelligence provide no protection against self-deception. You can be keen and hip and still be had; the pain of this lesson wafts up from the story like cigarette smoke from a blackjack table. New dupes for an old fraud, these Barthelmes, and bigger dupes than most. By the end of the book, they've lost hundreds of thousands of dollars and stand on the verge of losing their freedom as a result of a criminal charge that's out of Kafka. On flimsy evidence, and with no warning, they're accused of conspiring with a card dealer, and though the charges were ultimately dropped, it doesn't make the book any less unsettling.


FREDERICK & STEVEN BARTHELME
DOUBLE DOWN
Reflections on Gambling and Loss

***Double Down* shows that wit and high intelligence are no defense against self-deception.**

The trip starts slowly. Casinos were new to Mississippi when the brothers started visiting them, and the brothers were new to casinos. They fall prey to the places' garish charms with a combination of wry condescension and juvenile enthusiasm. They register fully and instantly the creepy atmospherics of the joints—the too-cold air-conditioning, the lights and clatter, the cheerful dealers and perky waitresses—and yet they give in to them just as quickly, voluntarily surrendering their good sense and replacing it with a wised-up, tough-guy stance. As the brothers portray it, gambling is a contract—a deal that innocence makes with cynicism. The players pretend to ignore the house's advantage and the house ignores the players' foolishness. Gamblers feel smarter than they are because that's the deal; the drinks are always free in a casino, and no one calls you on your self-delusions.

Before the brothers start to lose their money, they lose their family, a snappy, close-knit clan of intellectuals that feels superior to its Houston neighbors. Don, an older brother, is a deceased major writer, one of America's greatest dark humorists. The father is a brittle architect who nurtures a sense of undeserved obscurity. The mother is a great beauty who dreamed of acting but settled for a private, domestic state. Life at home, as the brothers remember it, consisted of nonstop teasing and one-upmanship. It was wounding but stimulating, like the gambling halls. When the parents die in quick succession, the brothers set out to recapture that edgy intimacy around a card table. And it works, at first.

Having been taught as children that they're exceptional, the brothers are primed to believe they're also lucky, or, if not lucky, then tough enough to lose. Bankrolled by a modest inheritance, they give themselves over to the tables the way other grieving children might seek out the Lord. Fluke wins that leave them hyperventilating are followed by grinding, gradual losses. Getting even becomes an obsession, driving them to bet more frantically. Sunset and sunrise become meaningless markers; the brothers come to measure the hours in chips. Their writing captures the weird plasticity of the gambler's moods as exhilaration turns to emptiness, then back to exhilaration with no transitions. They go to the tables to be worked over, pummeled, and they find perverse comfort in the hurly-burly.

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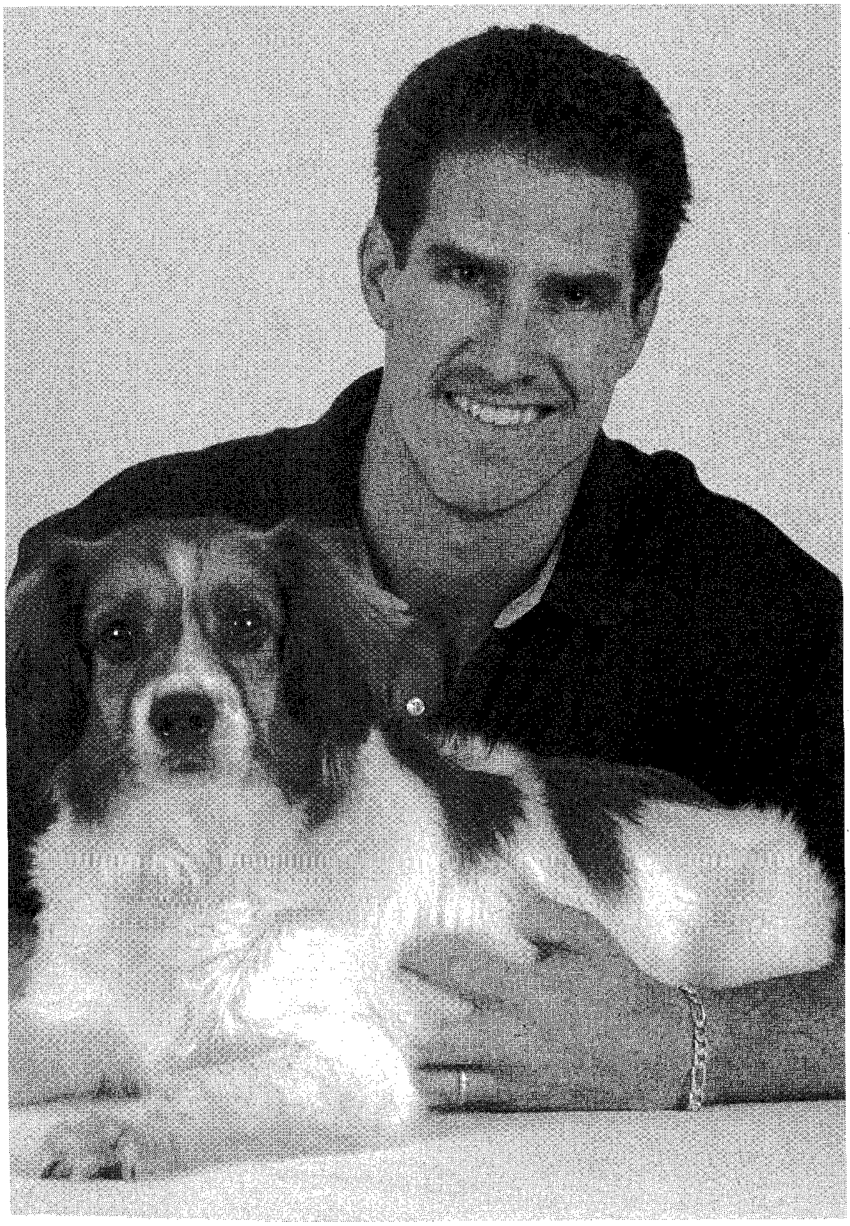

Photo by Mary Bloom

New York Yankees star Paul O'Neill with 6 year old Sassie.

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The brothers also find solace in the gamblers. The tiny psychic abrasions that come from sitting next to a big winner while you lose, or from winning while your seatmate struggles, act as a potent remedy for loneliness. To the brothers, their fellow players are noble comrades. It's all for one and one for all against the implacable, overarching house, which is how life in a family can feel, too. That's the genius of this downbeat memoir: It shows how the casino tables imitate our closest, most authentic human bonds, yet spare us from having to suffer should they break. False friendship is like real friendship without the pain, and all too often it will do just fine. "We liked thinking of our fellow gamblers as a team, liked treating money—that bully—as if it were so many slim-jim paper towels, liked the fact that people don't lie much while gambling. A community of vice makes hypocrisy unnecessary."

The Barthelmes run out of luck and friends before they run out of money. Despite mounting losses, they stop playing only when their favorite casino goes in an eye blink from friendly opponent to menacing enemy. One day, the brothers learn that they've been charged with cheating at blackjack, a felony in their state. Technically, they're innocent, but spiritually, they're deeply implicated. They've not only squandered their inheritance but blown their sense of chosenness, of specialness. The humiliation is almost metaphysical. To lose and know you're losing and laugh it off, and then be blindsided by absurdity—assaulted by actual unpredictability instead of the tame version offered at the tables—leaves a powerful, post-traumatic resonance.

> *" 'Double Down' shows how the casino tables* **imitate our closest, most authentic human bonds,** *yet spare us from having to suffer should they break."*

The Barthelmes hardened themselves to loss in tolerable, ritual doses, then learned in a rush that they were softer than ever. What *Double Down* teaches that other memoirs don't—preoccupied, as they tend to be, with the triumph of the individual—is that while we're busy playing at life, life is playing with us as well. And, like the casinos, it always has an edge. ■

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

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THEATER JOHN SIMON

Oh, Brother!

Aiming small, Arthur Miller is on the money, mostly, in 'The Price'; 'Eclipsed,' about women enslaved in a laundry, deserves to clean up.

FOR MY TASTE, ARTHUR MILLER IS AT HIS BEST when he keeps off large topics, burning issues, poetic pretensions, and Marilyn Monroe. So it is that **The Price** has always struck me as one of his better efforts, eschewing—pretty much—the grand gesture and sticking to what Miller truly understands: family feuds and money.

Many years ago, the brothers Victor and Walter Franz, college students, were left with their widowed, hard-to-employ father in Depression-era poverty needing to be looked after. Walter selfishly charged ahead toward a career as a successful doctor, sending back a monthly $5 as blood money. Victor dropped out of school and ended up as a policeman. He took good care of Dad even though, as he now says, they had to eat garbage. Victor broke off communication with Walter sixteen years ago and is married to Esther. They have grown progeny (as does the now divorced Walter) and have managed a decent enough hardscrabble life.

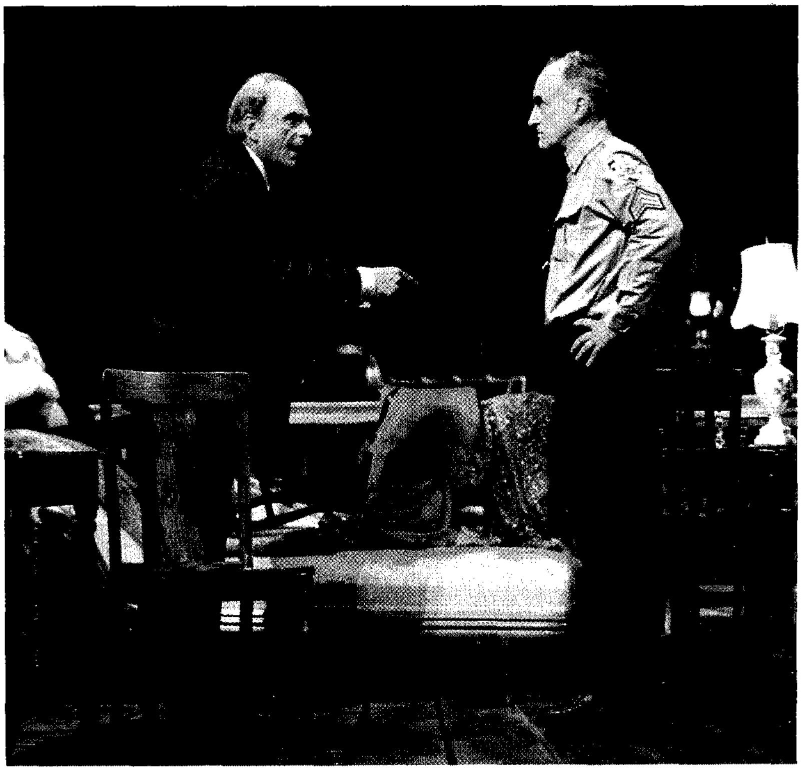
Now Dad has died, the building is to be torn down, and years' worth of accumulated furniture and other stuff is to be sold to Gregory Solomon, a dealer Victor found in an old phone book. Trying to reach Walter on the phone for division of the profit and disposal of items of sentimental value, Victor can never get past Walter's nurse. As the play begins, the business must seemingly be conducted without Walter. Solomon, now 89, had given up his antiquarian and assessing business, but such a pile of goods proves irresistible to the still lively old man.

Act One is mostly about waiting for an estimate and offer, about reminiscences that Solomon, Victor, and Esther spill out to one another, and about some philosophizing from the shrewd geezer. Miller has said that the play concerns the significance of the past for the present, which we too often try to ignore. Fair enough, but it makes much of the proceedings, especially in Act One, exposition. Now, if the play must be iceberglike, with exposition the submerged past, it had better be an inverted iceberg. Seven-eighths underwater means too much diving in place; one measly eighth above water makes for too little action in the present and onstage.

So we get a very slow first act, aggravated by the poky staging of James Naughton, a fine actor but a novice director. He may also have deferred too much to Bob Dishy's way with Solomon, whose pauses induce an unholy desire to goose him, if not into action, at least into talking faster.

Yet everything picks up in Act Two, when Walter arrives. Things percolate, hum, even race along. Cues are picked up avidly, as are old rancors and the sense that the $1,100 for which Victor agreed to sell is way too little. Now major, surprising revelations (some perhaps untrue) pop up fast as ducks in a shooting gallery, and the persons of the drama are as astonished and knocked sideways as the audience. The chief news is that dear old Dad had a considerable stash—$4,000—which was known to Walter, but which he failed to communicate to his brother except by vague hints, wishing, as he puts it now, to leave it up to Dad to come clean.

This is a major problem. Walter makes all kinds of statements that could be taken as mitigation of guilt but could also be mere falsities to disguise envy, the wish he had to hold Victor down deliberately. On the other hand, Victor might have managed to continue his studies instead of merely yielding to a victim complex. As new twists come thick and fast, the author may exceed the playwright's reasonable allotment of ambiguities, of unresolved questions. Or maybe not. How you feel about this will color your judgment of the work but won't decrease your enjoyment of the good parts, of which there are not a few.



***Price* line—do come: Left to right, Harris Yulin and Jeffrey DeMunn in *The Price*.**

Photograph by Richard Feldman.

In such a four-character play, though, it is mandatory for every performance to be just right. Nobody could be a better Victor than Jeffrey DeMunn. He juggles the contrary emotions that run through this police sergeant (he is fiftyish, but outspokenness has kept him from promotions) with absolute assurance and, by never pleading for sympathy for either character or actor, makes the cop all the more sympathetic. Walter, however, because he's thoroughly unsympathetic, must be played by an actor of greater skill and charm than Harris Yulin, whom one feels like hissing in virtually every role he plays.

The always greatly likable Lizbeth Mackay is so again as Esther, but savvy enough not to ignore the character's edginess and, so to speak, nudgingness. As Solomon, Bob Dishy is much too frisky of gait and movement for a nonagenarian and, in Act One, too slow of speech for a centenarian. But he can be funny. Naughton's direction is generally thoughtful, and the design elements fall nicely into place. Yet it seems to me that money, however important, plays too prominent a role in Miller's plays, even here, where the *Price* of the title takes on several other meanings as well. But perhaps that is what is known as commercial theater.

THE IRISH REPERTORY THEATER HAS ANOTHer modest winner in Patricia Burke Brogan's **Eclipsed**, about the unwed mothers of Ireland who, until quite recently, were condemned to perpetual slave labor in one of those Magdalen laundries attached to a cloister, under the supervision of mostly draconian nuns. They were not allowed to see their children, in orphanages or given away for adoption, and were not even permitted out of the laundry, to which their families, lovers, or employers committed them. All they had was their desperate camaraderie.

In this numbing world of dirty linen to launder and dirtier floors to mop are five very different young women (one of them not even a mother) under the supervision of Mother (irony!) Victoria, demanding blind obedience, and the kindly novice, Sister Virginia, trying hard to negotiate at least some privileges for the hapless creatures without actually breaking rules.

All this is never boring, and sometimes even humorous, as directed by Charlotte Moore and performed by a fine cast in which Heather O'Neill and Amy Redmond are especially gripping. Why, then, is the evening only touching rather than deeply moving? Is it the lack of background history? Is it the L-shaped configuration of the theater that somehow diffuses intensity? Or is it that a couple of the actresses are a bit too realistically drab? ▬

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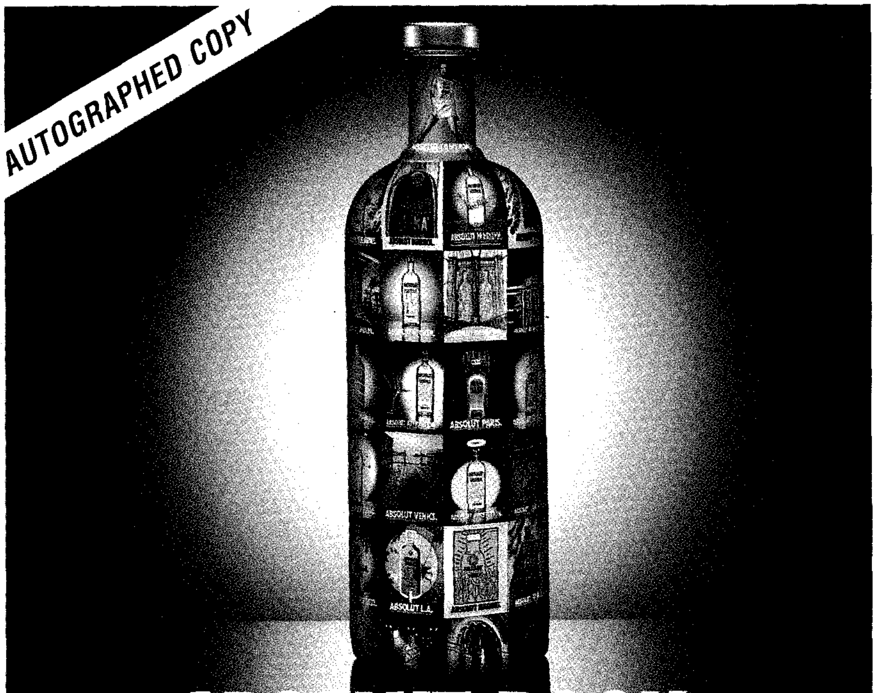

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CLASSICAL MUSIC PETER G. DAVIS

Y𝄞K

The Philharmonic asked six composers to imagine the millennium through music. The pieces show the future is in good hands.

Gang's mostly here: Left to right, Somei Satoh, Thomas Adès, Hans Werner Henze, Kurt Masur, Kaija Saariaho, John Corigliano.

THE NEW YORK PHILHARMONIC recently delivered its six Messages for the Millennium, and none too soon—Y2K media burnout seems more of a threat right now than a turn-of-the-century computer meltdown ever did. Actually, any excuse to ask an important composer to write a new piece is welcome, even an occasion as manufactured as this. I rather liked the observation made in the program by one of the six commissionees, Somei Satoh, who gently pointed out that in Japan, where Christians account for less than one percent of the population, the word *millennium* is unknown. Still, Satoh, like most of his colleagues, needed little prodding to fulfill the Philharmonic's main injunction as expressed by the orchestra's music director, Kurt Masur, that the "resulting pieces might reflect the hopes and dreams we all have as we enter the next century."

That they mostly did, in works lasting ten to fifteen minutes each, and in ways that reflected the nationalities, stylistic affiliations, and personal concerns of six very different composers: Thomas Adès (England), John Corigliano (United States), Hans Werner Henze (Germany), Giya Kancheli (Georgia), Kaija Saariaho (Finland), and Somei Satoh (Japan), all of whom were on hand to hear their music. The impact of the project was also enhanced by the Philharmonic's decision to fill an entire program with the new scores rather than play it safe by spacing them, one by one, throughout the season and diluting the message. Only the Kancheli piece had to be performed at a separate concert, because of a scheduling conflict, but the other five made up a satisfying evening on their own, a program that provided plenty of contrasts and even an occasional jolt.

The most startling work was by Adès, who, at age 28, is the youngest of the composers, the current darling of Britain's musical Establishment, and prone to apocalyptic visions if I heard *America (A Prophecy)* right. The texts for chorus and mezzo-soprano soloist are taken from Mayan literature and the sixteenth-century poet Matteo Flexa, which recount the "discovery" of America from the point of view of native inhabitants who had lived here for centuries before marauding Europeans came "from the east to break with a cross your gods, your fathers, your children." The music is deeply unsettling, at times even terrifying, partly because of its busy textures, large gestures, and aggressive instrumentation but also due to the seductive lyrical character of the soloist's arching vocal lines. Adès may only be telling a cautionary tale here, implying that it could happen all over again while hoping that it won't, but I wonder. The score, after all, is called a prophecy, not a warning.

The older composers tended to accommodate the occasion with less melodrama. Henze no doubt recognized a bit of his younger self in Adès's flamboyant statement, but his offering at age 73, titled *Fraternité, Air for Orchestra,* sings with the mellow wisdom of old age. To symbolize his message of love and peace, Henze has devised a carefully woven tapestry of sound in which every instrument makes a crucial contribution, establishing an eventful but harmonious sense of brotherhood. The most contemplative score is by Satoh: *Kisetsu,* which in English means "season" and expresses the hope of a new era characterized less by the masculine spirit of war and massacre than by the feminine qualities of love and kindness. It's a gorgeous piece, unafraid to be minimal and tonal (there's even a key signature) but exquisitely shaped and full of subtly shifting instrumental colors.

The remaining two scores had grander aspirations. In *Oltra Mar* ("Across the Sea"), seven preludes for chorus and orchestra, Saariaho reminds us that the sea is

Photograph by Chris Lee.

the origin of all life as she mirrors the deep's oceanic complexity in music of comparable vastness and teeming activity. Apparently Corigliano wrote his *Vocalise* to suggest ways in which electronics may affect the future of musical performance by altering the acoustical properties of the human voice (here soprano Sylvia McNair) and a symphony orchestra. It's not exactly an innovative concept—Edgard Varèse did it all 45 years ago—and *Vocalise* came off as a pretty crude piece of work, more a random collection of sound effects than music of substance. Just one sour message out of five—not a bad start to the millennium.

PERHAPS IT'S ANOTHER MILLENNIAL SIGN: A number of important instrumentalists have lately paused to rethink familiar works, and spend the better part of the year performing them in the world's major musical centers. Anne-Sophie Mutter devoted most of last season to Beethoven's violin sonatas, and Krystian Zimerman recently arrived in Carnegie Hall to offer his fresh thoughts on the two Chopin piano concertos—the tail end of a project that has occupied him full-time since last June and has already involved traveling to some 40 cities here and in Europe.

To get the job done the way he wanted, Zimerman organized his own Polish Festival Orchestra—55 handpicked players, most of them under 30—which he conducts from the keyboard. Not only that, the pianist has overseen every detail, from the construction of the piano to bus schedules, the food his musicians eat en route, and of course meticulous musical preparation—the first rehearsal apparently ran for 21 hours nonstop. There is even a recording, made for Deutsche Grammophon last August in Turin before the tour began, and it has just been released on two CDs (459 684-2).

Zimerman first recorded these scores 21 years ago, and connoisseurs will have a fine time comparing the two versions' fine points. I also detected appreciable differences between what one hears on the new discs and the even more leisurely caressed Carnegie Hall performances, which had a studied hothouse atmosphere perhaps impossible to avoid when musicians play nothing but the same two pieces for five months. On the whole, this struck me as a clear case of music's being loved to death, although there were many lovely details to savor on the way to the cemetery, the clarity of the orchestral playing in particular. Zimerman's polished work at the piano was also often ravishing, but I can't help feeling that healthy musical realities got lost from sight early on in this loving Chopin pilgrimage. ▬

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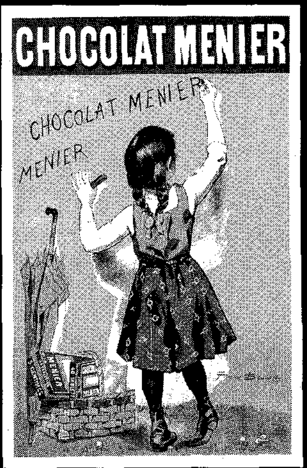

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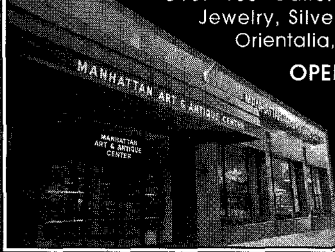

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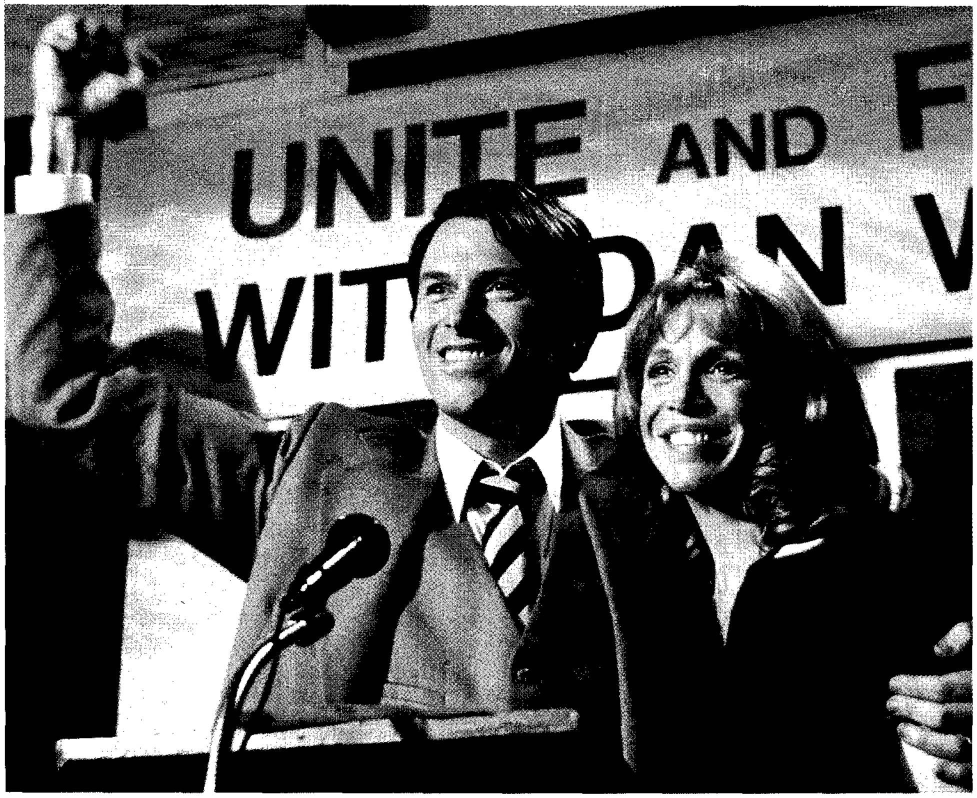
TELEVISION **JOHN LEONARD**

Spilled Milk

Dan White, the Twinkie-defense murderer, has become just another angry white man with a gun; Julie Andrews and James Garner sparkle again.



Twinkie, Twinkie, little star: Tim Daly and Amy Van Nostrand in *Execution of Justice.*

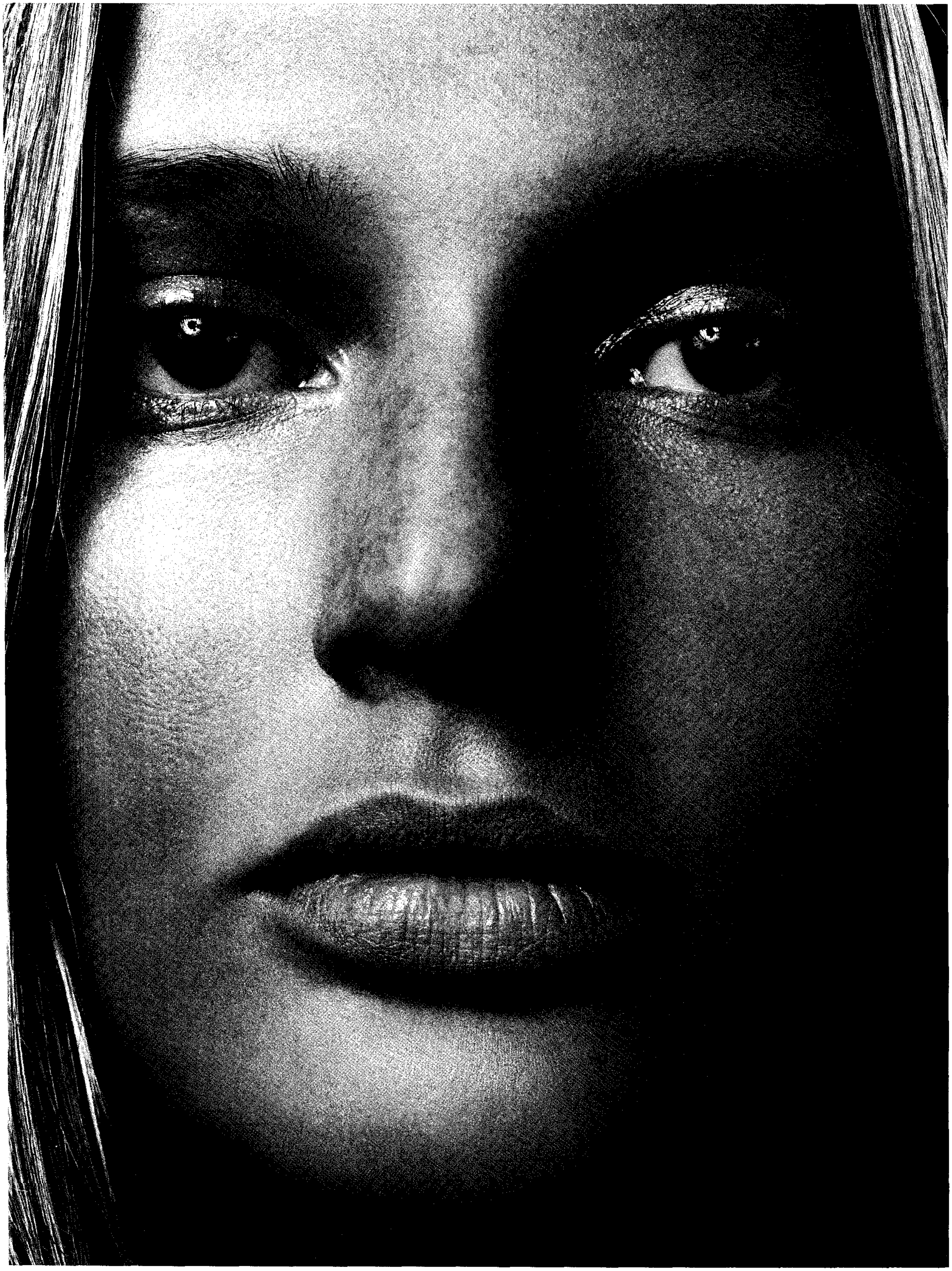
RATHER THAN "GOING POSTAL," DAN WHITE MIGHT be said to have "gone cop" or "gone firefighter." He'd worked as both in San Francisco prior to his election to the Board of Supervisors, before he gunned down Mayor George Moscone and fellow supervisor Harvey Milk on November 27, 1978—after which, because of the Twinkies he'd famously consumed, he was found guilty of voluntary manslaughter instead of murder. In a world bent out of shape, he was straight and square. He was also, as he saw it, stiffed. And he remains a blank and a blur, like a character in a Don DeLillo novel, a hollow drum on whom the century beats its dread. Even in Robert Epstein's Oscar-winning documentary *The Times of Harvey Milk* (1984), White seemed to be missing in action. **Execution of Justice** (Sunday, November 28; 8 to 9:45 P.M.; Showtime), with a screenplay by Michael Butler based on trial transcripts and on Emily Mann's disturbing 1986 theater piece, seeks to fill this empty space. But maybe he needs a *Nashville.*

Execution of Justice is a family affair. Tim Daly plays White, unable to connect his own dots. Amy Van Nostrand, who is married to Daly, plays White's schoolteacher-wife, Mary Ann, a role as thankless on the small screen as it was in real life. Tyne Daly, Tim's sister, plays Goldie Judge, an influential figure in District 8, who helps White in his first political campaign, then turns against him when White cuts a corrupt deal with a real-estate developer. Stephen Young plays the affable George Moscone, San Francisco's first progressive mayor in decades. Peter Coyote turns on the afterburners as Harvey Milk, "the Mayor of Castro Street," a born populist and the first openly gay elected official in America, who came to his crumb of power via the same new system of neighborhood representation that elected White. Shannon Hile is an eerie facsimile of Dianne Feinstein, who would graduate, from the Board of Supervisors and the tragedy, to Moscone's job and then the Senate. And, fleetingly but memorably, Khalil Kain (*Zooman, The Tiger Woods Story*) plays the fictional transvestite Sister Boom Boom, all at once a nun on roller skates, a Greek chorus, and the voice crying out for justice—even vengeance—on behalf of the gay community.

Emily Mann's Broadway play, while jumping back and forth in time, was basically a courtroom drama, verbatim transcript with *echt*-Brecht special effects—mixed media, back projections of Epstein's documentary, etc. It's easy enough to understand why screenwriter Butler and director Leon Ichaso (*Sugar Hill*), in an attempt to see the story through White's eyes, tried something different—inventing lots of plausible flashback dialogue among White, his wife, and his lawyer, and among the principals in the backroom wheeling and dealing over a tax on property transfers that Moscone needed to balance his budget and White voted against because he thought the mayor had betrayed him. Trials tend not to tell us much about character, especially the character of the defendant, which has been recast for the adversarial purposes of the spectacle. What's inadmissible is precisely what we miss.

But White isn't any more accessible for in-depth analysis through his own eyes than through a jury's. He botched his cop career, as he would botch his resignation from the Board of Supervisors, as he would botch his attempt to rescind that resignation. He was astounded to find that he would not be allowed to collect two checks from the city simultaneously, as a firefighter and a supervisor. He could be bought because he needed money for his growing family. And none of this was his fault. It just wasn't fair. He had played the husband game, the father game, the career game, and the citizen game by the old rules. *They,* all those "social deviants and incorrigibles," changed the rules and

Photograph by Ben Mark Holzberg



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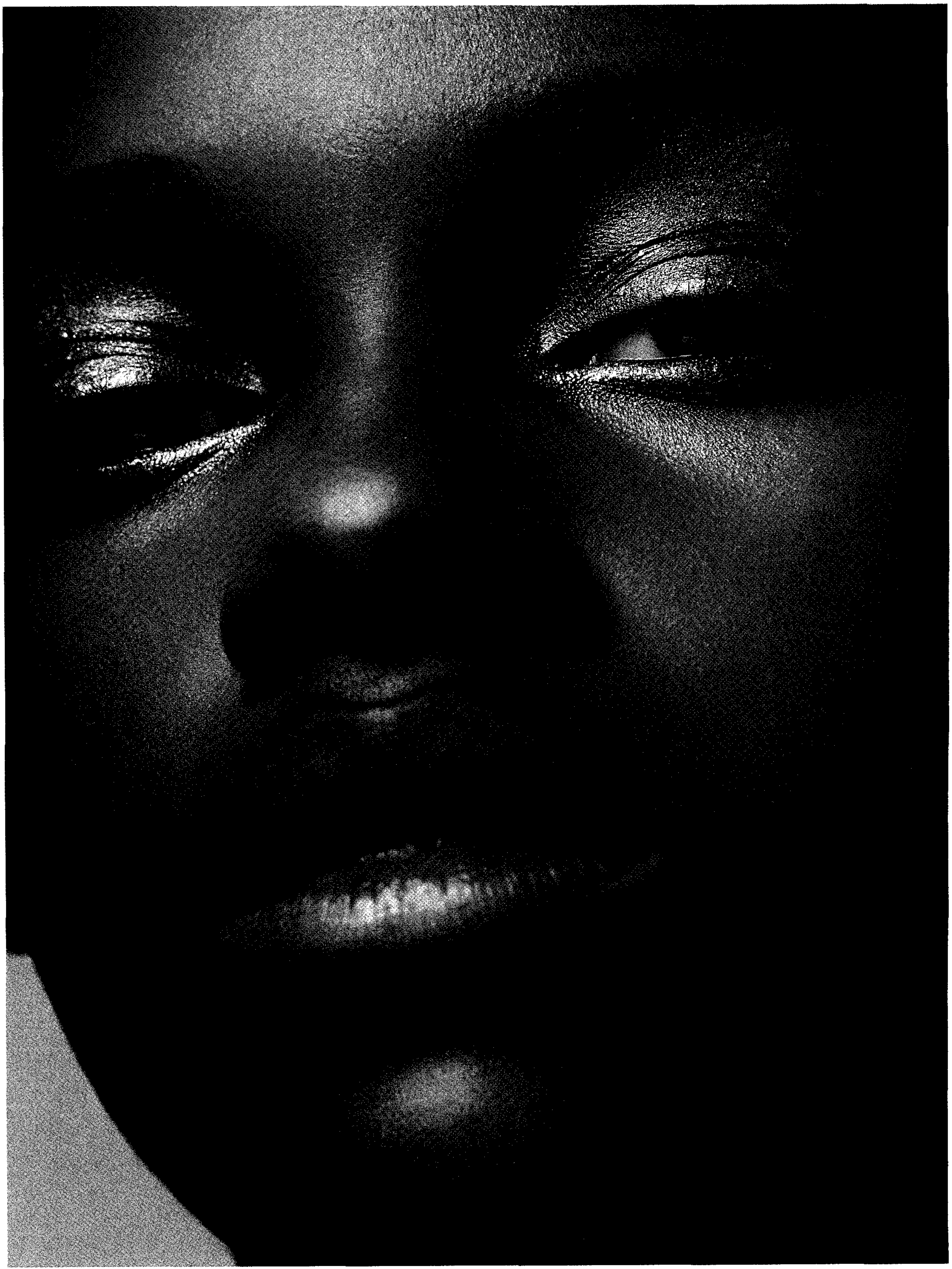

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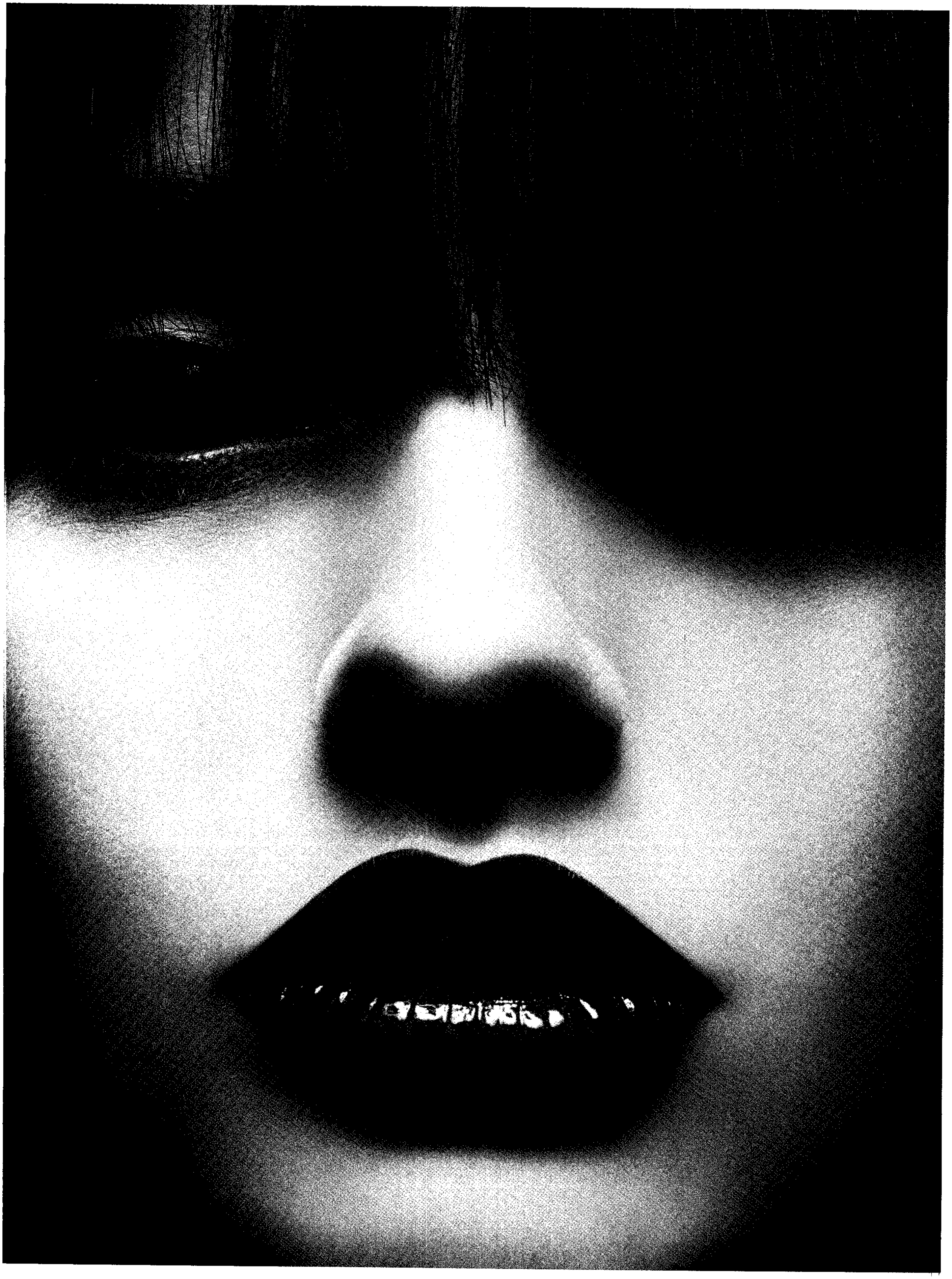

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tricked him. So he got himself a gun.

And yet even as a homicidal homophobe, Dan White doesn't really distinguish himself; he lacks symbolic heft. Since the dimwit couldn't articulate his own feelings, we are left wondering whether Milk's sexuality was incidental to his murder—whether the target wasn't, instead, the modern world. In retrospect, his "Twinkie defense" doesn't seem that much more preposterous than the "sexual panic" defense in the Matthew Shepard murder case. If only, after White got out on parole, a real-life Sister Boom Boom had exacted revenge—but no. Dan gassed himself in his own garage, after Mary Ann let him know just how far he'd let her down. Which leads us to further wonder why there are so few Sister Boom Booms, why the violence done to gays by straights is so seldom reciprocated.

This is an amazing amount to think about in a television movie.

HANKY-PANKY BETWEEN MARY POPPINS and Jim Rockford will seem unlikely only to those of you with short memories. It happens roughly every eighteen years. In 1964, Julie Andrews and James Garner co-starred in *The Americanization of Emily*. In 1982, they would do it again in *Victor/Victoria*. And just in time for the millennium, they're back once more in **One Special Night** (Sunday, November 28; 9 to 11 P.M.; CBS), a trifle slower and more than a trifle thicker, but still game. Skip this at your own peril. Not for nothing do they play some Ella Fitzgerald.

So Julie is a pediatric cardiologist who likes to visit the hospital and sit in the room where her husband died several years before. So James runs a construction business and has been spending a lot of time in the same hospital, where his fast-fading wife has gone crazy from three heart attacks and Alzheimer's. So one night before Thanksgiving, in the middle of a blizzard, Julie offers him a ride in a sports car that promptly finds a snowdrift, after which they spend a talkative night in an abandoned cabin and then miss connections the following Sunday for a breakfast of chocolate-chip pancakes. But by the time Christmas Eve rolls around . . .

I omit Patricia Charbonneau and Stacy Grant, who play Jim's loving daughters, as well as a subplot involving an unfaithful husband, except to say that Julie, as Jim suggests, will end up delivering the special child she couldn't have. So, too, do Nancy Silvers and Roger Young deliver, as screenwriter and director. They get us to the clinch we need. And if there isn't a tear in our eye when we finally arrive, we should probably give up on ourselves. ▬

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

cue

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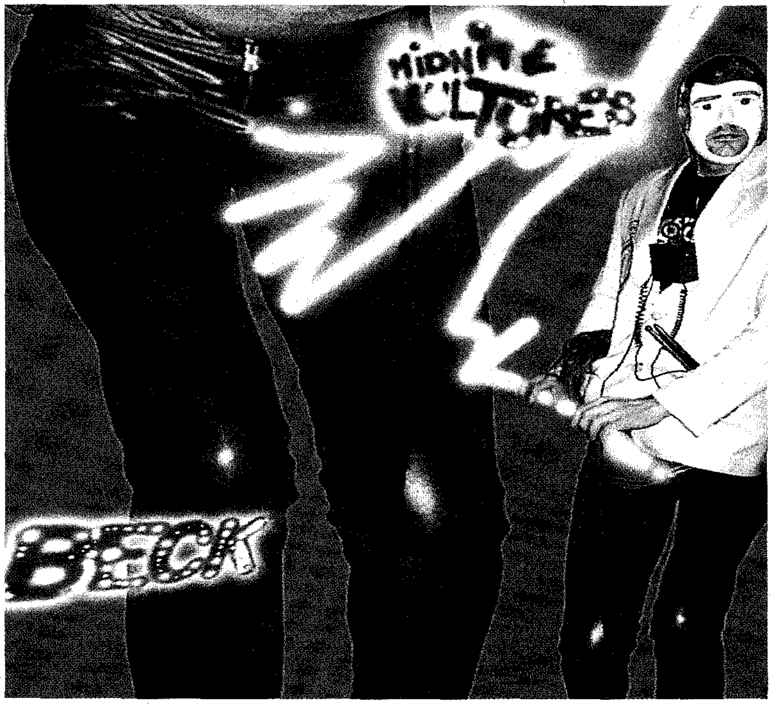
POP MUSIC ETHAN SMITH

Funk Soul Brothers

Their names are Beck and Prince (or something like that), and they are funky. Unfortunately, they're also very conflicted.

IN THE COLLECTIVE CULTURAL IMAGINATION, BECK IS the little loser that could—the unlikely alterna-rocker who became enough of a sure thing to veer from folk to funk and back again without jeopardizing his superstar status. After sullenly watching the homespun funk of "Loser" become a Gen-X anthem, he released the Folkways-simple *One Foot in the Grave* and the John Cage–weird *Stereopathetic Soulmanure* before revving up his funk motor on *Odelay*. Then, after "Where It's At" made him a bona fide hit-maker, he put his good foot *back* in the grave with last year's *Mutations*, a spare album of quiet meditations on death and loss.

Beck's got another brand new bag on **Midnite Vultures** (DGC), but it doesn't become fully apparent until the last song on the album. "Debra" began life as an offhand goof, a jokey slow jam he played around with at the end of concerts to send people home with smiles on their faces. But by the end of his two-year *Odelay* tour, the loser with a devil's haircut had become a sexy showman in a rhinestone-encrusted Nudie suit, and the closing song had become a hoochie-man come-on, brimming with raw lust. The lyrics retained a "Loser"-esque emotional remove ("Lady, step inside my Hyundai"), but the beggin'-and-pleadin' delivery—including a shockingly polished falsetto and a soul-man drop to the knees—was no joke.



Big macks: This page, the cover of Beck's *Midnite Vultures;* opposite, the Artist Formerly Known as Prince.

That's exactly what makes Beck at once so engaging and so frustrating: It's hard to tell when he's kidding, because he doesn't seem to know, either. Too gifted a performer not to be entertaining but too smart to ever entertain solely at face value, Beck seems to embrace his stardom while deconstructing it. His interest in urban musical styles—especially the over-the-top soul that inspired "Debra" (think Philip Bailey's delivery on "Reasons")—seems to be genuine, but it's hardly straightforward or, often, sincere.

It's a tough line to walk, but at times, Beck's weirdness for weirdness' sake isn't only fresh—it's revelatory. "Milk & Honey," a rock anthem on which former Smith Johnny Marr adds epic guitar to Beck's understated raps, sounds like a brilliant musical hybrid—Steve Miller jamming with Grandmaster Flash & the Furious Five. The R&B rave-up "Sexx Laws" is polished but undercut with banjo and steel guitar; it's a catchy song that gets completely stupid yet is all the more appealing for being so.

Sometimes, though, Beck doesn't even seem to know where *he's* at: "Hollywood Freaks" mocks Puff Daddy materialism ("Drivin' my Mercedes / prob'ly have my baby / shoppin' Old Navy!"), but it's enthusiastic enough to make one wonder what he really thinks about Cristal culture. It's as though Beck has become so good at changing identities—loser, player, joker, midnight toker—that his own personality is spread too thin to come through with much force.

IN THAT SAME CULTURAL IMAGINATION, THE ARTIST FORmerly Known as Prince is a self-exiling Napoléon in buttless pants—the superstar who walked away from Warner Bros. to self-release albums of outtakes and ephemera. Like Beck, the Artist has an encyclopedic knowledge of urban music and the fashion sense to match. But even at his creative and commercial peak, he never needed to hide behind a mask: When no one knew what he was talking about—or even what name he was going by—everyone still knew where he was coming from.

Like Beck, the Artist sees a disconnect between creative and commercial success—he seems to think the abstract experiments on *Emancipation* are more worthy because they don't quite sound right on the radio. But Prince's biggest sellers—*1999, Purple Rain*—were also his hardest-hitting work; the "personal" material he recorded for *Emancipation* just sounds like it lacks the focus that gives his music impact.

In that sense, much of his new **Rave Un2 the Joy Fantastic** (Arista) represents a return to form. (Part represents a return of a less exciting kind—at least one track has been available on bootlegs for years.) The Artist has returned to the major-label fold, realizing that record companies are better at selling records than he is and, apparently, willing to trust Arista chief

Clive Davis to set up the kind of superstar collaborations (with Gwen Stefani and Sheryl Crow) that helped Carlos Santana reclaim the top of the charts. The album's producer and the performer on the title track are listed as "Prince"—a name the man himself hasn't used in years—and there's something refreshingly familiar about the utopian party lyrics and fist-in-the-air guitar riff of the title track.

From there, though, *Rave* sags under the same self-absorption that's become the Artist's biggest problem. "Commercialization of the music is what brought it down," he sings on *Rave*'s second song, "Undisputed"—when in fact it was his own obsession with commercialization that made his music a self-involved muddle. And *Rave* still retains a few irksome vestiges of the Artist as entrepreneur, including an advertisement at the end of the album in which a digitally treated voice says portentously, "To experience NPG merchandise and music, access www.1800newfunk.com." (Now *commercials*, not commercialism, are bringing the music down.) Only after that does he deliver the best song on the album, the ultrafunky (and unlisted) "Prettyman," to which Maceo Parker contributes frenetic alto-sax funk while the Artist does his best James Brown routine.

Several of the songs on *Rave* are virtually impossible to parse, let alone enjoy, but the Artist's personality still comes through anyway. Still, it's too high a price to hear the vindictive egomaniac within. "Even in the wrong," the Artist sings on "I Love U but I Don't Trust U Anymore," "I was right." *Right.* ▬

Ethan Smith's 1997–99 reviews are available at **newyorkmag.com**.

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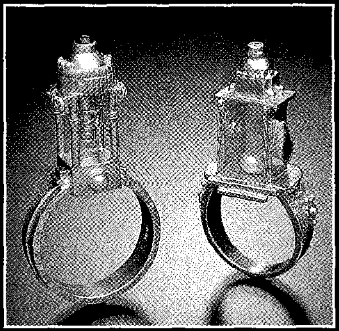

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THE INSATIABLE CRITIC GAEL GREENE

Lift Off

Atlas successfully shoulders a young chef's grand ambitions;
Thalia unleashes some much-needed star power on the theater district.

Burden of dreams: The dining room at the new Atlas, on Central Park South.

DOES ANY SANE MAN OR WOMAN APPRENTICE IN the stress and rigor of a professional kitchen to be just another salmon-slinger in Manhattan? No, chefs want to be stars, shooting stars, cosmic asteroids. And in the climb to the constellation, there are inevitable blips.

I'm remembering the hideous little fence of beet-colored mashed potatoes that ringed a plate of some now forgettable viand at Lafayette, where Jean-Georges Vongerichten first zoomed above the skyscrapers. Even as a full-blown genius, Vongerichten can still send out a less-than-dazzling dish. So perhaps I should not have been so quick to write off Thomas Beres at **Atlas** just because of the nasty chicken-liver croquettes drizzled with curry-carrot vinaigrette at lunch one day. Misguided concept. Maybe the chef himself had neglected to taste it? Or worse, maybe he had and thought it was as good as any crab cake, a clever invention all his.

But there were also clinkers in an early first dinner that was otherwise strikingly impressive. The un-brûléed foie gras "crème brûlée," packed into an uncooked peach. The lobster red rice that tastes strangely meaty under delicious sea scallops. Still, I like the grown-up serenity of architect Larry Bogdanow's high-price-boardroom look, the staff's stab at serious forkplay, the wonderful venison osso buco with celery-root gnocchi, excellent steak, and the house-baked "pita" flanked with savory Middle Eastern grains.

By the time I check in again for dinner, three months have elapsed, and it's clear that an affluent crowd has adopted this compact cocoon just east of the iron-man action at Mickey Mantle's. Tables will still be turning after ten as the financial world's young bonus babies arrive après theater. The postgraduate staff has mastered the intricacies of the kitchen's grand allusions. Our waiter smoothly guides our choices, confessing to the Devon cream in the soup unasked, offering to bring butter or olive oil if we are not happy with the blend of fromage blanc, farmer's cheese, sweet garlic, and fines herbes as a spread on the house-baked challah. If only he didn't preface each sentence with "I think" as in "I think the chef does really well with . . ." Excuse me. If he were Julia Child, we would welcome his critique. But I really *do* want the savvy sommelier's opinions. Christopher Catanesi (seasoned at Gramercy Tavern and Babbo) recommends a '97 Dashe Cellars Zinfandel, just $35 and so good we order seconds.

I'm not about to risk foie gras crème brûlée again, but it comes anyway as I've been recognized and Beres apparently believes he's mastered it. Indeed he has. The huge chunk of silken foie gras, wearing the thinnest crackle of sugar, makes decadent sense now, inside the hollow of a tart apple that's properly cooked. His butternut-squash-and-pear soup is really hot and delicately balanced, poured over slivers of sweet pear-skin "cracklings." I can't help wishing the untamed brininess of sea urchin were less diluted by the creamy lobster custard sharing its spiky shell. But sherry in mushroom ragout smartly perfumes grilled quail—the bird cutely adorned with its own sunny-side-up egg in a spiky nest of baked kataifi.

Coming out of Waldy Malouf's old stomping grounds at the Hudson River Club, Beres and his chef de cuisine brother know all the gambits to disarm the bourgeoisie about to be hit with a $100-per-person dinner tab (appetizers $10 to $16, entrées $25 to $32). Warm house-baked breads. The icy palate-cleanser—tonight it's apple granita with bits of fruit and a last-minute splash of twenty-year-old Calvados. Truffles and farmer's market exotica: purple fingerlings and braised cabbage with the roast "wild shot" Scottish pheasant. A crunchy jasmine rice cake under perfectly steamed red snapper, topped with a frizzle of fried ginger and surrounded by a pool of carrot-lemongrass broth. Polenta two ways with a first-rate double pork chop ("The chef likes it medium-rare," says the waiter, and so do we). The pastry-wrapped black-truffle mutton button—an upstate sheep's cheese baked to order.

Photograph by Kenneth Chen.

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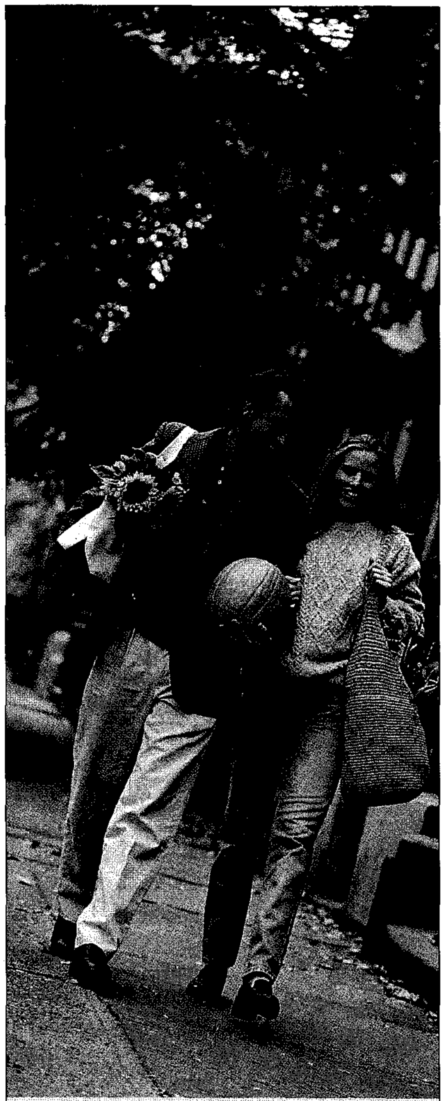

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What could easily balloon into unbearable pretentiousness is held in check by the chef's own ingenuous spirit and the staff's relaxed delivery. (The suave illusion is shattered when a waiter asks, "Are you guys still working on that?") Pastry chef Richard Gaetano's unabashed wit helps, too. A fabulous doughnut, with luscious apple chunks and overdosed nutmeg ice cream, is the plot of his Cider House Rules. Gone Bananas stars chocolate monkeys and banana pudding in a chocolate barrel that defies breaking or cutting. Gourmands will just have to pick it up and bite. Thank Heaven there are no discernible feet in the "Absolutely Pear-feet"—just pear poached in champagne with black pepper and lavender, and rosemary-lemon sorbet.

Atlas, 40 Central Park South; 759 9191. Lunch, Tuesday through Friday 11:30 A.M. to 2:30 P.M. Brunch, Saturday and Sunday 11:00 A.M. to 3:30 P.M. Dinner, Tuesday through Sunday 5:30 to 11:30 P.M. Closed Monday. A.E., M.C., V.

THE BALSAMIC DRIBBLES AND POMEGRANATE seeds of chefly obsession are starting to rain even on Eighth Avenue. Between the gyros and the rubbery pizza in the junk-food Fifties we find luscious roasted kabocha-squash soup with foie gras and hazelnuts. Crab-and-leek tarte tatin with vanilla-bean sauce. Scallops and parsnips in chervil broth. Yes, on Eighth Avenue, as Escoffier is my witness. It begins, obviously, with real-estate madness. Build a condo and they will come. Restaurant mania is never far behind. Slow-braise those short ribs. Plop those kumamoto oysters in cucumber cups. Restaurant junkies and driven first-nighters are here to check out **Thalia**. A quartet of partners is bidding to create a *destination* in a soaring space with roof beams flying and massive columns.

And chef Michael Otsuka has come from triumphs and disillusion on the West Coast, tired of forever being hailed as a rising star, yet still an unsung name. His budding romance with Verbena's chef-owner Diane Forley made the deal that much sweeter. Even so, landing on spottily gentrified Eighth from the kitchen of Los Angeles's top-ranked Patina and San Francisco's Pan Pacific Hotel is a lot like being shot out of John Malkovich's brain and landing in the brush alongside the New Jersey Turnpike. But anyone who's been around long enough to remember when Columbus Avenue was an uptown Bowery might even bet that Eighth will have its day. And Thalia (as in the Greek muse of comedy, not the late, lamented movie revival house on upper Broadway) may be its early symptom. Massive apartment fortresses shadow the place already, though I question how many Eighth Avenue tenants can afford appetizers from $9 to $14 (or $40 for truffled risotto) and entrées $17 to $29. Still, the bar menu and the early $32 prix fixe may become a draw before or after theater.

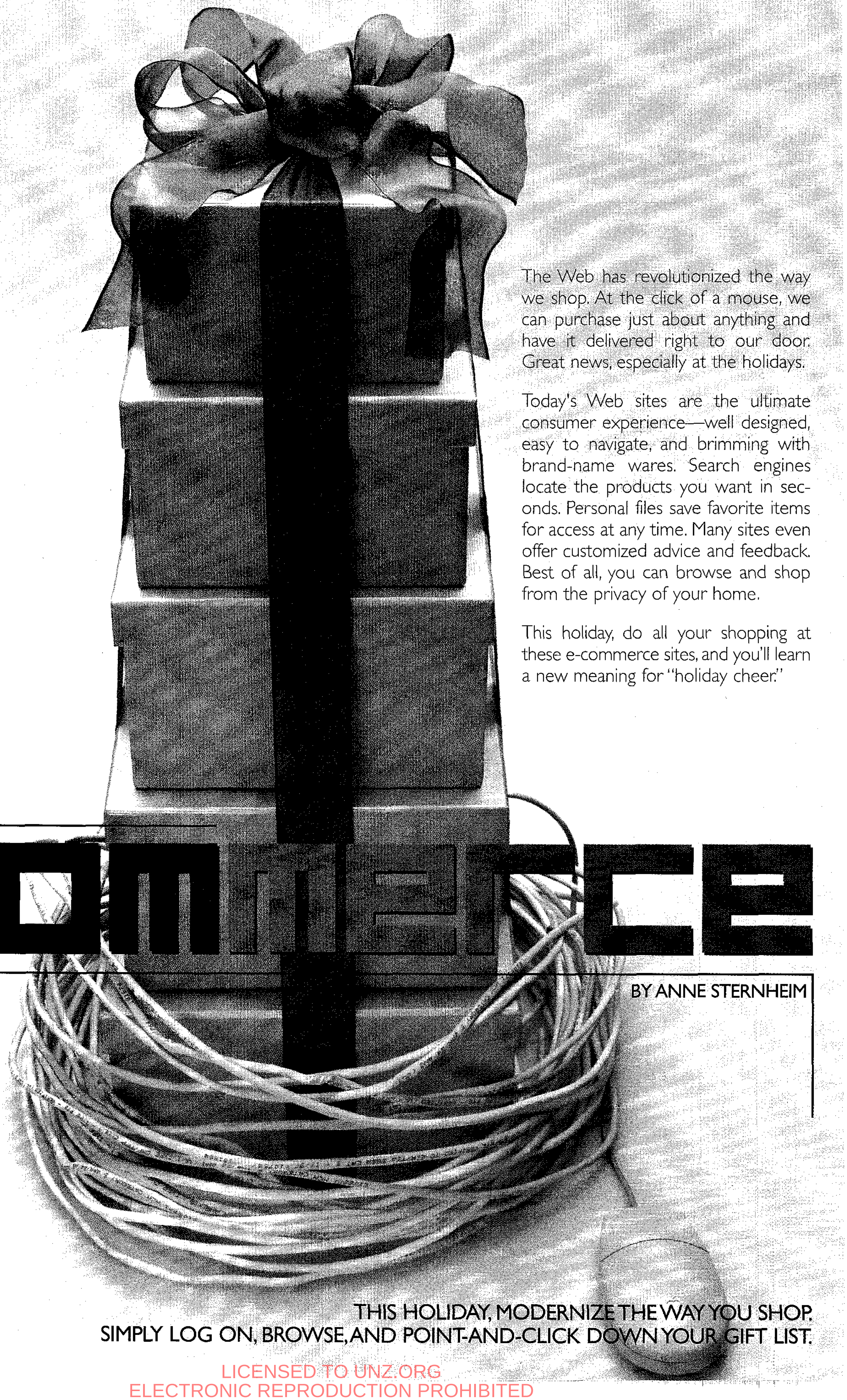
Though global fusion is Otsuka's birthright—he has a Viennese Jewish mother, a Japanese-American father, and a French-trained mentor in Joachim Splichal, who took him into his kitchen at 17—the best of his menu is Western: crisply caramelized quail on endive. Terrine of smoked ham hocks and leeks. An amazingly delicious green-bean salad. Sweet-edged scallops and parsnips with chanterelles in brown butter. A nuttily crumbed mushroom gratin. Slow-roasted salmon with succotash in a veal jus. Double pork-loin chop with braised greens and smoked jasmine rice. Lush short ribs braised in Cabernet. But when he tries too hard—propping marvelously dressed sashimi and cold pressed spinach on an ice floe—it's annoying. The crab Tatin is a gummy mess. The magnificent flavor of his venison gets lost under a crust of shallot purée and chopped pecans. At an otherwise delicious lunch, the crisp duck confit has nothing to do with the orchiette it's mounded atop.

Otsuka brought a sous-chef east with him and pastry chef Verité Mazzola, a veteran of San Francisco's Rubicon and One Market. She does tarte Tatin with spiced walnuts and a horizontal napoleon with pecan florentines, bourbon parfait, and midnight chocolate sauce. With coffee come fabulous little chocolate cookies, but I could do without the tarragon in her chocolate bonbons.

With every visit the kitchen grows stronger. Otsuka says he's adjusting to the culture shock, still struggling to find the produce he wants. He enlisted his girlfriend to show him the ropes in Chinatown. At noon, autumn light pours in, warming Jerry/Haines Design Studio's yin and yang—icy glass, bare walls, warm wooden panels with illuminated cubicles, jewel-tone glass, dramatic stems of orchids. The elevated family table up front fills up with ones and twos. There's a daily three-course $22 prix fixe lunch, along with the à la carte menu, but it's all too serious for me. I'd like to see the chef play with a short-rib sandwich or tuna, avocado, and shiso with wasabi on baguette. But Verite's chocolate crème brûlée—a super chocolate pudding—is just the caffeine jolt to get me through the afternoon.

Thalia, 828 Eighth Avenue, near 49th Street; 212-399-4444. Lunch, Monday through Friday noon to 2:30 P.M. Dinner, Monday through Thursday 5:30 to 10:30 P.M., Friday and Saturday till 11 P.M. A.E., D.C., M.C., V. ■

Gael Greene's 1997–99 reviews are available at **newyorkmag.com**.



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BY ANNE STERNHEIM

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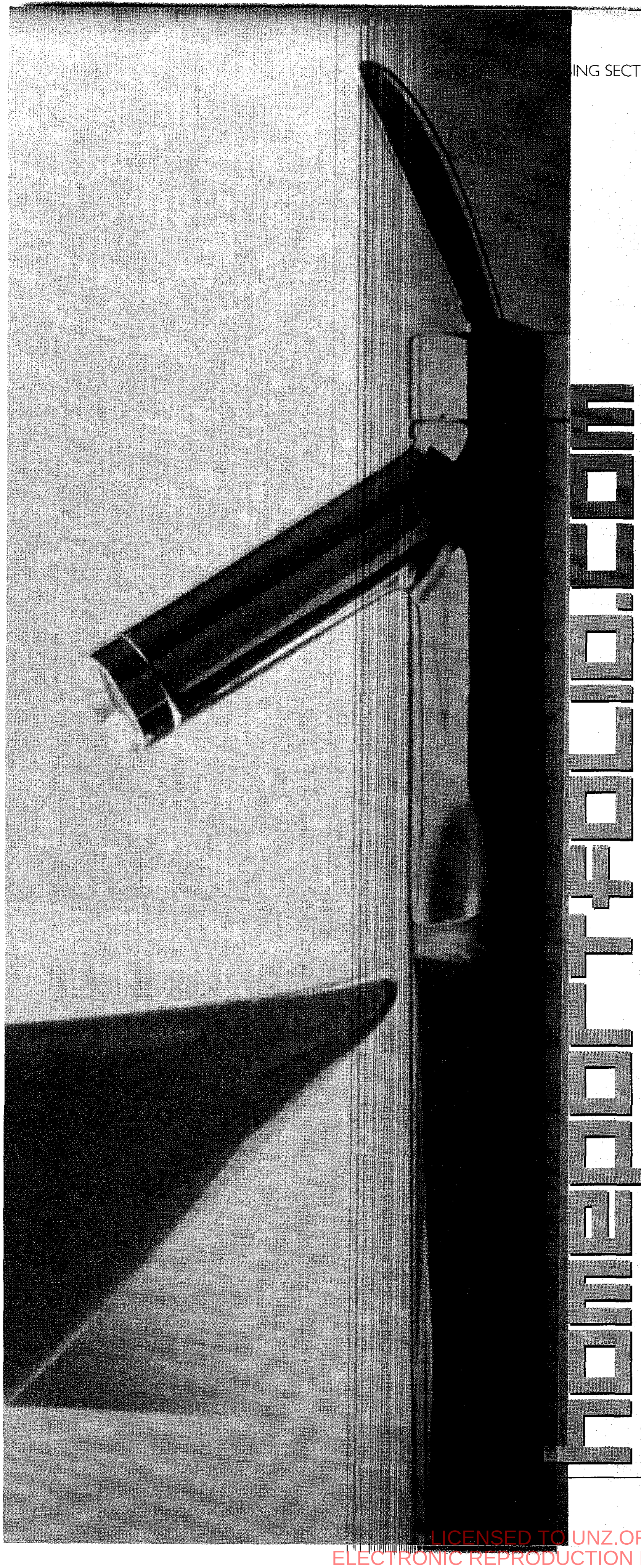

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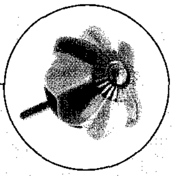

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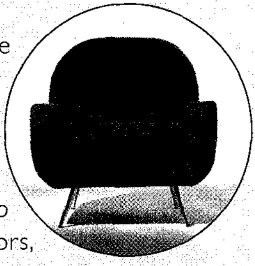

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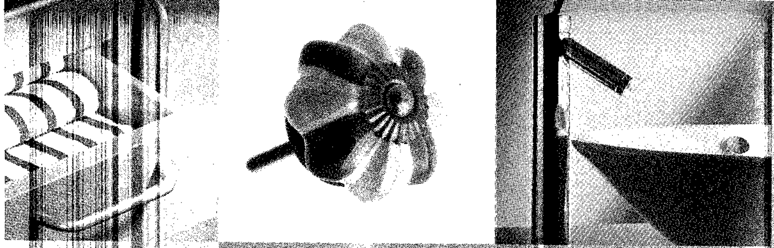

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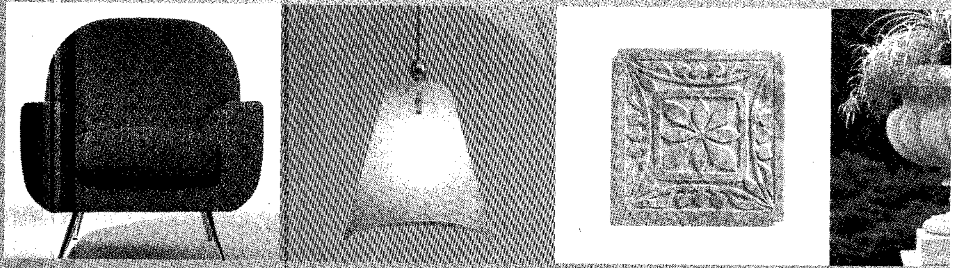

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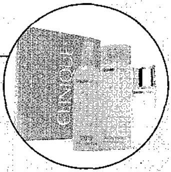
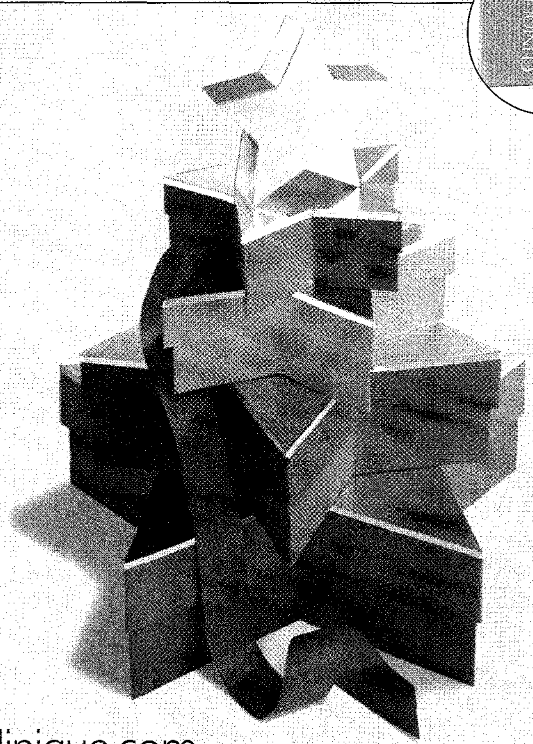




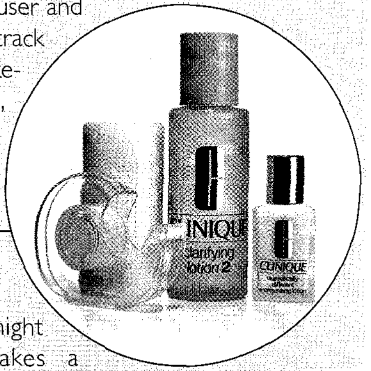
Clinique.com

If you never thought you could purchase cosmetics online, think again. Check out Clinique.com and you'll be ready to shop. This well-designed site has the clean, contemporary style that epitomizes the Clinique brand. Navigating this site is like having your own personal Clinique beauty consultant take you through the entire line.

Click on Shop Online for a variety of shopping experiences. Select Clinique Express when you know exactly which product you want to purchase. Just choose the category—skin care, makeup, colour, fragrance, men, or sun—and a complete list of products in each category will appear ready for purchasing. If you prefer to browse, check out the Clinique Product Directory for detailed descriptions on the complete line of Clinique skin care, makeup, and fragrances.

Clinique.com has services which personalize your experience. Select which products are right for you by answering questions regarding eyes, hair, and skin colour, and type. After this step, Clinique.com will recommend the perfect products for you.

Become a Clinique registered user and Clinique Favourites will keep track of your preferred Clinique make-up, skin care, and fragrances, making repeat ordering a simple and effortless pleasure.



OF SPECIAL NOTE:

Clinique's Millennium Midnight Emergency Beauty Kit makes a terrific holiday gift. This chic, beaded evening bag features two of Clinique's Glow Crazy Powder Highlights and is available only through Clinique.com.

Don't get Hung Up on Baby Gifts this Holiday Season.

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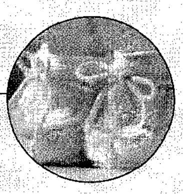
A HIP SITE FOR MOMS-TO-BE WHO ARE LONG ON STYLE AND SHORT ON TIME



babystyle.com

Who really needs the ultimate in shopping convenience? Pregnant women and mothers of young children. And now, finally, it exists. Babystyle.com is a comprehensive Web site for new and expectant moms long on style but short on time.

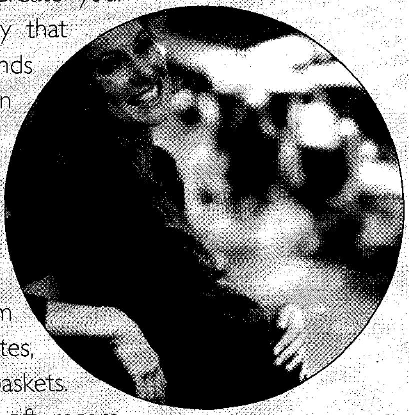
Babystyle.com's extensive and stylish selection of maternity apparel, baby wear, nursery furnishings, baby gear, and infant development products from top manufacturers make this site a one-stop solution for new and expectant moms. Designed in a charming, whimsical, yet thoroughly modern style, babystyle.com is easy and fun to navigate and shop.

Looking for maternity styles that will see you through your pregnancy in style? Babystyle.com sells the hottest labels (Liz Lange, L'Attesa, and others) and lets you shop for your wardrobe by selecting such style specific categories as work, basics, or weekend.

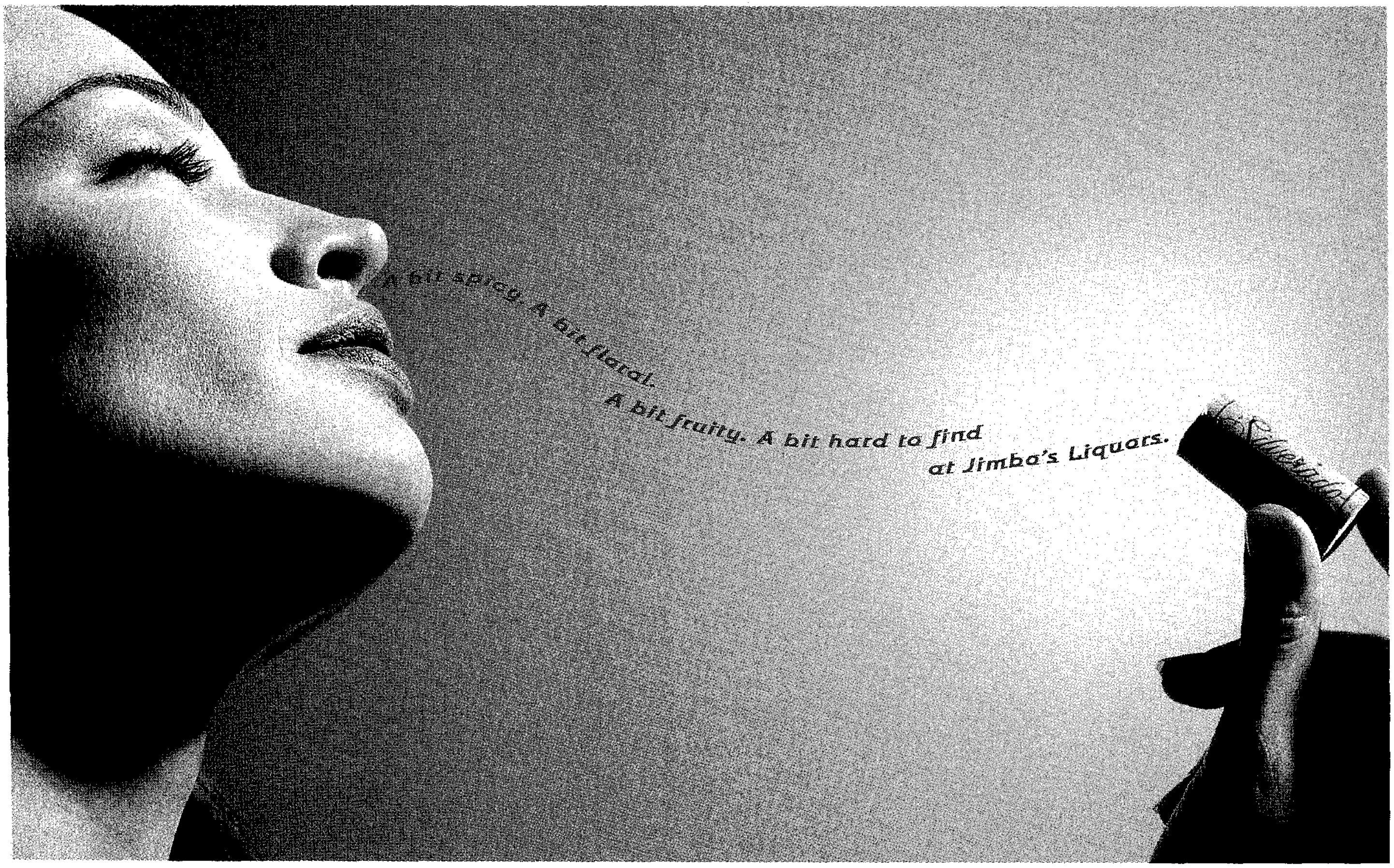
And when it comes to baby products, babystyle.com stocks the most famous brands (Peg Perego, Maclaren, and Chicco, to name a few). Before purchasing any baby gear, check out Babystyle™ Recommends for a detailed overview on what to look for in safety and comfort when purchasing all the essential (and endless) baby gear products.

Beyond shopping, the site offers a variety of features with news and information on a wide range of topics, such as hip maternity style, celebrity moms, travel, bedtime stories, and playgroup activities, to name a few.

OF SPECIAL NOTE:



Babystyle.com is a great source for gift giving and receiving. Create your own gift registry that family and friends near and far can use to shop for you and baby via e-mail. And when you are gift shopping, babystyle.com has gift certificates, gift sets, and baskets. Check out the gift recommendations for older children, grandparents, mom and dad. There's even free shipping.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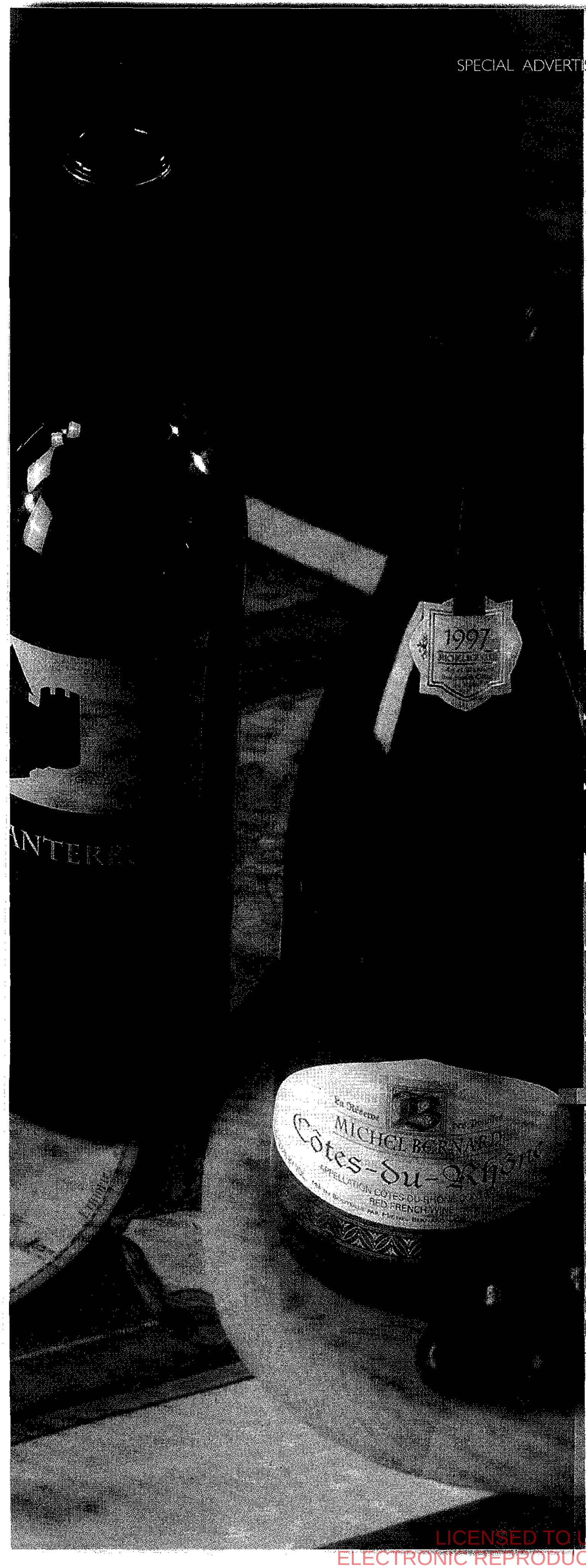
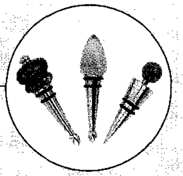


winebins.com

WINES OF EVERY VINTAGE AND STYLE TO SUIT EVERY BUDGET AND TASTE



WineBins.com

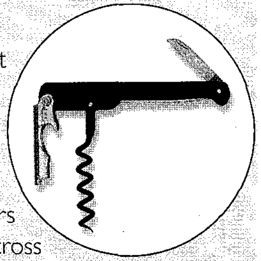
Geerlings & Wade has been a leading direct marketer of fine wines for years. Now, its Web site, WineBins.com, gives you access to the the largest selection of wines on the Web, with up to 1,000 national brands and another 1,000 selections exclusive to WineBins.com customers.

Such noted brands as Mondavi, Beringer, Kendall Jackson, Georges DuBoeuf, Louis Jadot, Antinori, Rosemount, and many others are featured. WineBins.com's extensive collection includes varietals from Amarone to Zinfandel, with all your favorites in between, including Chardonnay, Cabernet Sauvignon, Merlot, Pinot Noir, and Shiraz. Wine from countries throughout the world.

WineBins.com's advanced search tool makes finding the right wine a snap. And, the site's Wine Wizard recommends wines based on your tastes and budget that range in price from $10 to $100 per bottle and up. There are no minimums when purchasing. Buy one bottle or a whole case. To enhance the wine experience, all wine selections are accompanied by tasting notes and food pairing recommendations.

WineBins.com offers more than wine. Check out the many products designed for storing, displaying, serving, preserving, and learning about wines. Wine racks, refrigerators, openers, decanters, stemware, wine guides, games, wine chillers, cellars, and keepers are all available for purchase and make great gifts for friends, family, and business associates.

OF SPECIAL NOTE:



WineBins.com's efficient ordering system confirms your orders via e-mail. Once shipped, track your order by accessing UPS online. By shipping orders from 15 retail facilities across the country, WineBins.com can deliver your wines faster and at more reasonable rates than other suppliers. They can deliver wine in 28 states, but gifts and accessories can be shipped throughout the country.

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SPECIAL ADVERTISING SECTION

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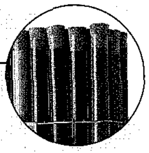


deandeluca.com

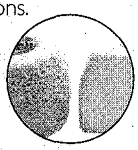
Dean & DeLuca, a leading purveyor of fine food, kitchenware, and wine, has been synonymous with the culinary revolution that has swept the U.S. since the first store opened in SoHo in 1977. Now you can indulge your passion for Dean & DeLuca's delectable offerings night and day via its new Web site, deandeluca.com.

Deandeluca.com makes planning a party, buying wine, or gift shopping a pleasure. The Marketplace features over 2000 specialty foods, California wines, and kitchen products. Just click on any category and a multitude of products and brands are ready for purchase.

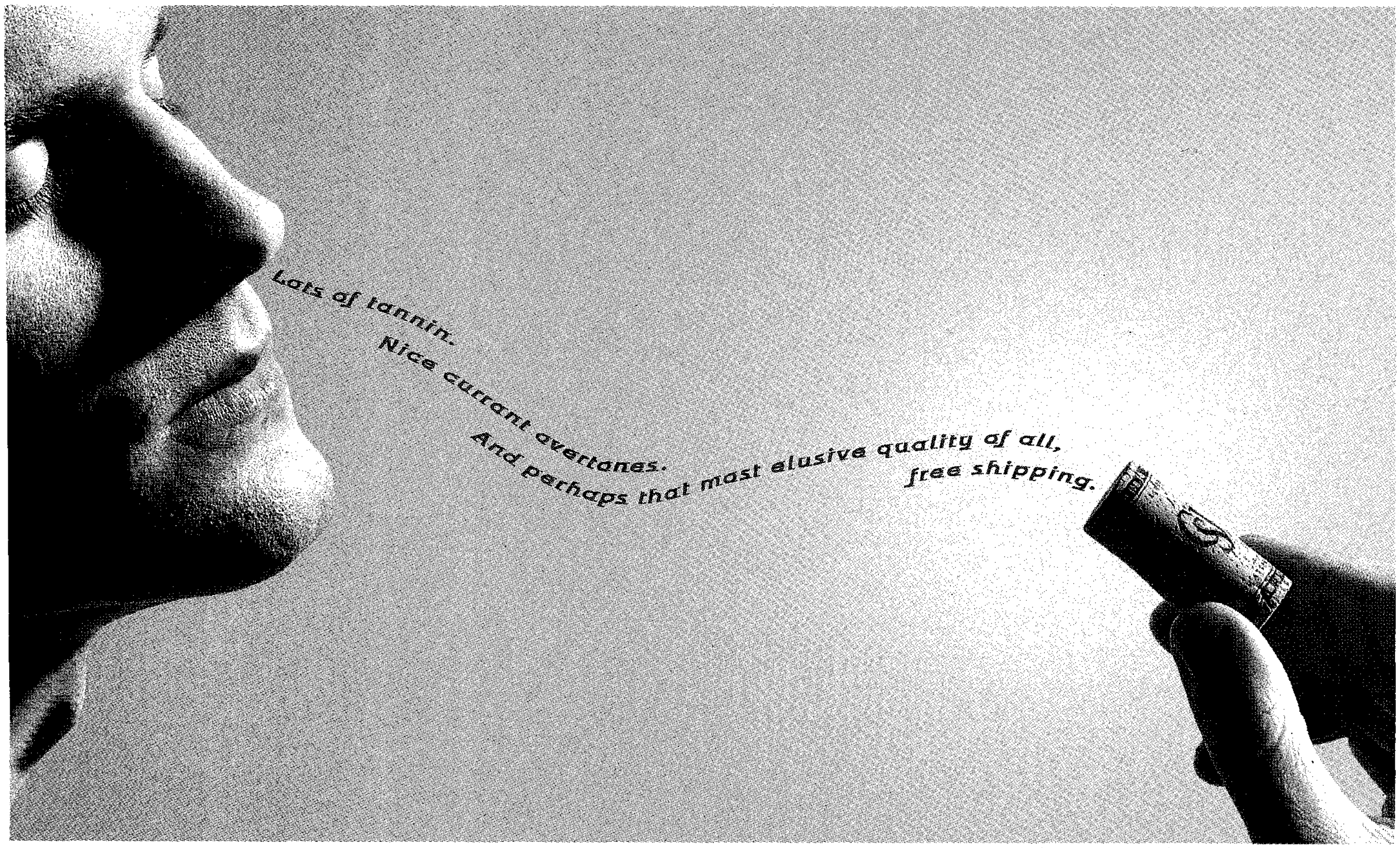
A specialized search engine can look for recipes according to keyword, ingredient, cuisine, course, occasion, or cooking method. Ingredients are linked to the Marketplace for easy shopping and links between recipes and reference articles provide key ingredient information.

Deandeluca.com's California Wine Shop offers over 600 California wines, each selected by Dean & DeLuca's wine director, Jeff Morgan. A search engine can look up wine according to varietal, region, or winery. For a wealth of wine information, the site offers a wine events calendar, features on how to choose wine, *California Wine News*, and profiles of California's wine regions.

OF SPECIAL NOTE:



Consult drop-down lists on deandeluca.com for unique gift ideas for world travelers, newlyweds, epicureans, wine lovers, and more.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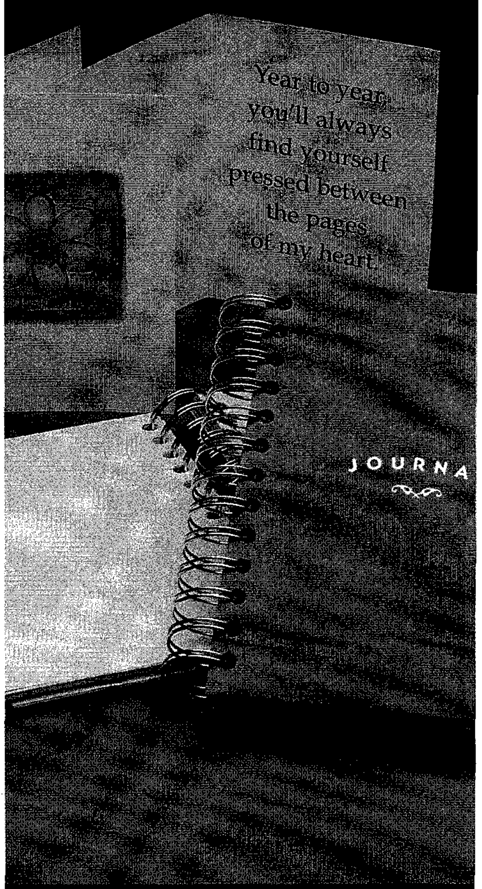
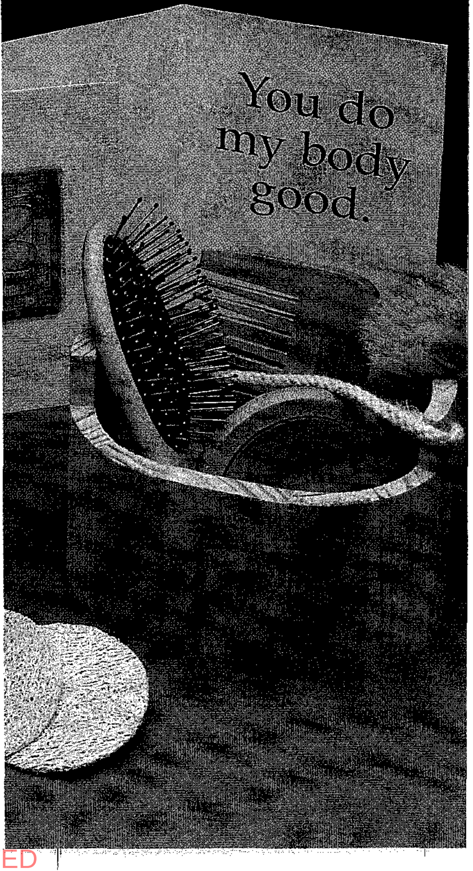
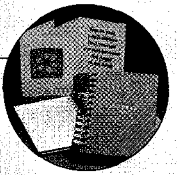

Year to year
you'll always
find yourself
pressed between
the pages
of my heart.
JOURNA


You do
my body
good.

kardz.com

PAIR YOUR SENTIMENT (FOR ANY OCCASION) WITH THE PERFECT CARD AND GIFT



kardz.com

Sometimes, finding the inspiration for a special gift is a difficult task. But now, you can come up with a creative gift solution for every person on your list with a visit to the online card and gift mecca, kardz.com. This site is easy to use, and will put your customized gift selection heads and shoulders above many canned, store-bought varieties.

Thousands of gifts and cards at $10 are all available at the click of a button at a new Web site that makes gift and card shopping incredibly easy, affordable, and fun. Believe it or not, kardz.com will have you and your intended recipient smiling before you know it.

You can shop by choosing from a wide assortment of card categories including birthday, anniversary, love, and friendship, to name but a few. The huge selection of gifts encompasses jewelry, bath, gourmet foods, sports, games, and more.

Click on a specific card category and kardz.com will match a special sentiment to both the occasion and the gift. For example, click on "Love," and a candle might be suggested, with the sentiment, "You are my one and only flame" on the card. Your card is custom printed to your order. You can decide if you like thepreselected gift choice or prefer to select another from kardz.com's vast inventory. Every gift item is priced at $10 and the customizable cards are free.

Kardz.com is ready for all your planned and last-minute-couldn't-get-to-the-store purchases. Once your gift/card selection has been made, kardz.com will gift wrap and ship for you. It doesn't get much easier than this.

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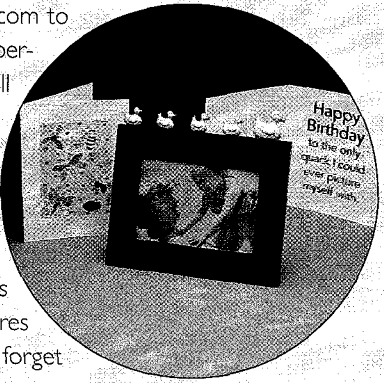

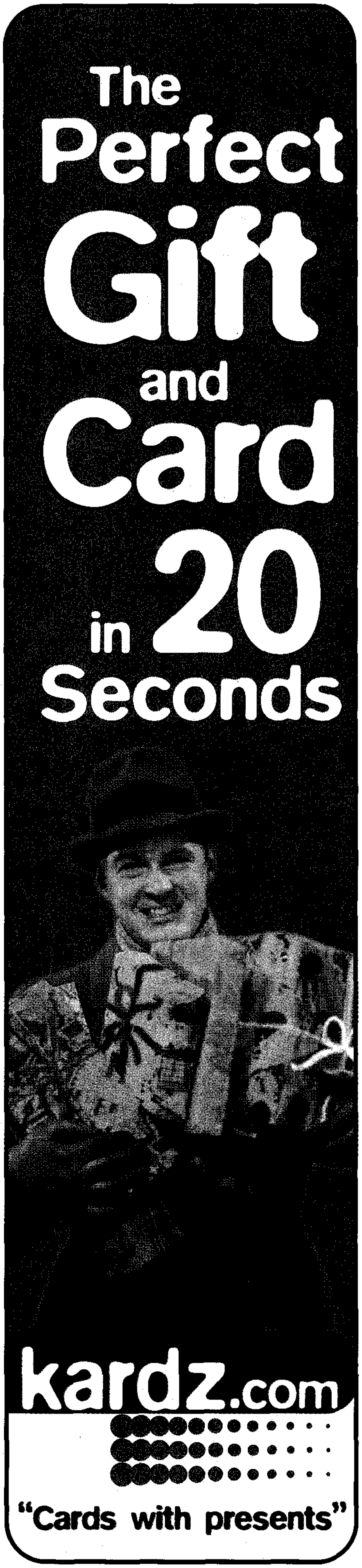
The Perfect Gift and Card in 20 Seconds
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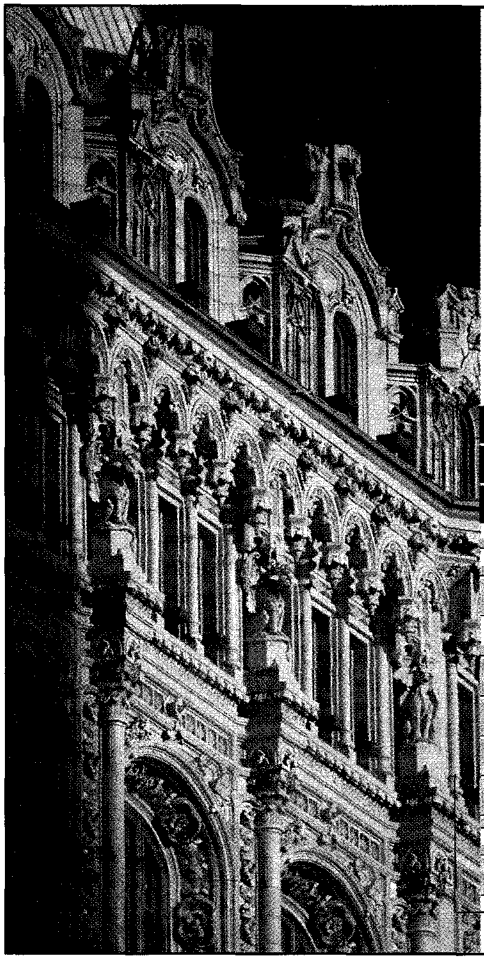
"Cards with presents"

SPECIAL ADVERTISING SECTION



FIND A HOME OR APARTMENT IN THE MANHATTAN LOCALE THAT SUITS YOUR STYLE

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NYCRealty.com

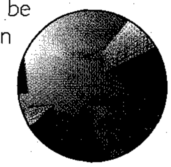
Navigating the Manhattan real estate market has never been easy. NYCRealtyDotCom™ is changing all that with its Web site, www.NYCRealty.Com. Dedicated to serving Manhattan's prestigious real estate market, the site will list your home for sale and will aid in your quest for a new Manhattan residence.

Once registered, an agent will arrange a personal consultation. The site will provide an estimated market value for and a virtual tour of your home on the Internet. Your listing will be available to every Manhattan real estate broker immediately.

As a buyer, view a multitude of listings on NYCRealtyDotCom (www.NYCRealty.Com) complete with photographs, floorplans, and maps. The Web site also offers detailed Manhattan neighborhood maps with vicinity profiles, and information on transportation, attractions, shopping, and nightlife.

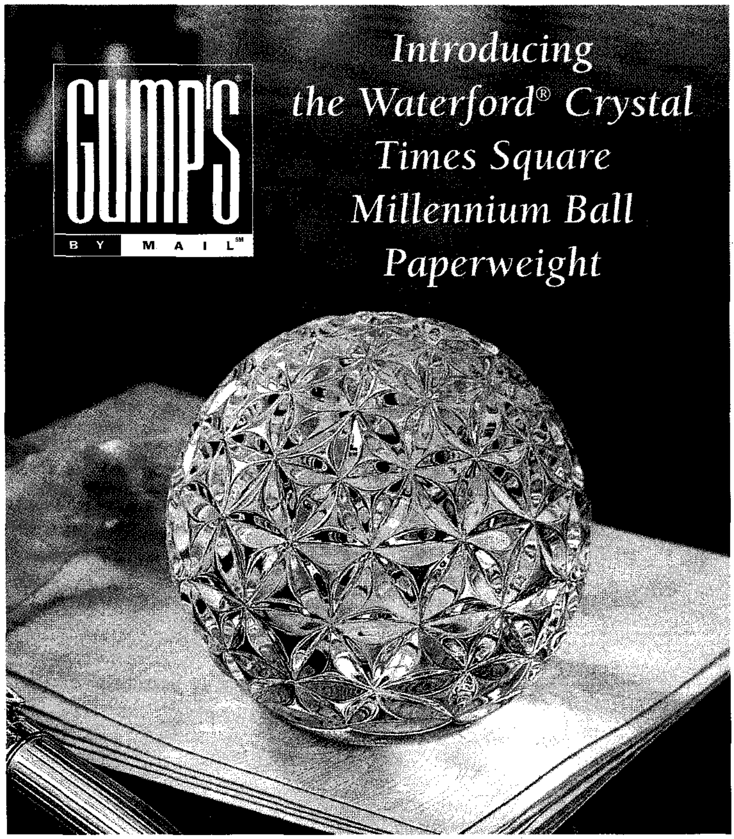
Interested in relocating out of New York? Click on GlobalRealtyGroupDotCom (wwwGlobalRealty Group.Com) with real estate listings that span the globe. Once you are ready to move, NYCMovesDotCom (www. NYCMoves.Com) is a one-stop source for moving services, including phone, cable, mortgages, and mattresses.

"We have all but completed our board of directors and will be searching for our CEO to help guide the companies toward an IPO," states John Finan, President.



OF SPECIAL NOTE:

This interactive site offers prospective buyers a tour of your home or apartment without needing to visit the premises. This enables you to showcase your property to multiple buyers without invasive home tours.



The Millennium Ball You Won't Want to Drop!

This New Year's Eve, a ball of Waterford Irish crystal, specially commissioned by the Times Square Arts League of New York, will drop at the stroke of midnight in the heart of New York City. This much more manageable replica of the 800-pound original dazzles with the light of dozens and dozens of hand-cut "Star of Hope" facets.

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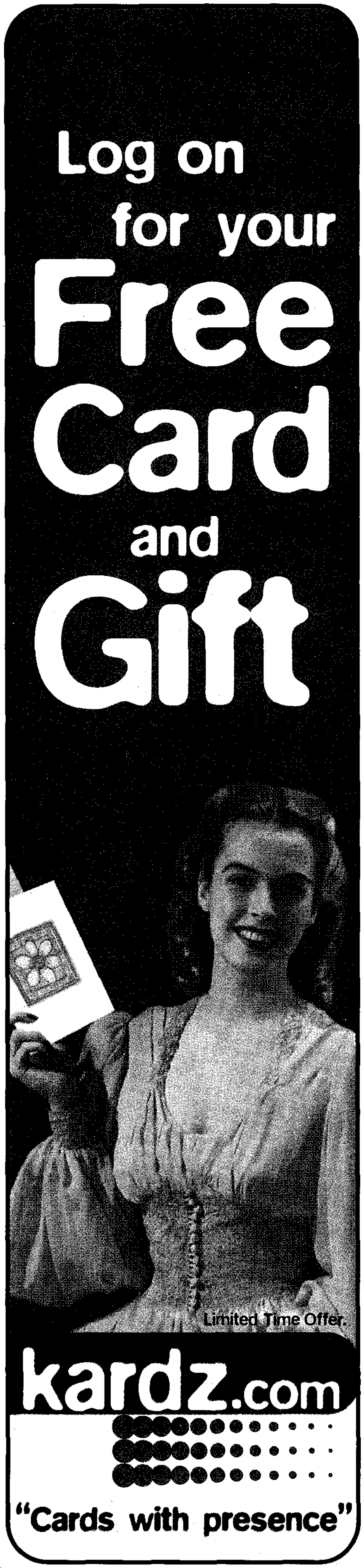
Gumps2000.com makes shopping online for home, gift, and jewelry items as seamless as possible. A well-organized menu offers an extensive list of categories. Collectibles provides access to fine crystal, Limoges, Halcyon Days, Artisans, and Murano collections. Decorative Accessories links to dinnerware, glassware, linens, and much more. Home Decor includes offerings by specific room as well as pillows, lamps, rugs, and bed and bath. The Special Occasions category leads to gifts for women, men, children, and even specific celebrations, like weddings.

Shop for jewelry by selecting gold, silver, pearls, diamonds, or a number of other stones and metals. Seasonal choices are arranged by special occasions and specific holidays. Garden & Outdoor ideas include planters, fountains, garden stools, and a variety of other choices. There are Executive Gift choices plus Special Values under and over $50. Engaged couples may create a bridal registry online while their wedding guests can make purchases any time via Gumps2000.com.

OF SPECIAL NOTE:

Gumps2000.com is selling a unique millennium collectible destined to become a family heirloom. This New Year's Eve, a ball of Waterford® Irish crystal, specially commissioned by the Times Square Arts League of New York, will drop at the stroke of midnight in Times Square. While the original weighs in at just under 1,100 lbs, Waterford® has created a smaller though equally dazzling replica designed as a Christmas tree ornament.



Advertisement

NEW YORK Magazine OCTOBER 18, 1999

No, We didn't pay for this review.

RESTAURANTS HAL RUBENSTEIN

Fireman's Ball

Shelly Fireman, of Brooklyn Diner fame, brings Sheepshead Bay to the Upper East Side; in TriBeCa, small miracles can still happen.

IT'S ONLY A HUNCH, BUT I BET IF YOU SCORED A TEN spot for every out-of-town pal offering free dinner, provided "we don't go someplace full of tourists; I want to be with New Yorkers ... like where you go," your pockets would be bulging with enough bucks for you to join the millionaire's club ...

Problem is, as enviably urbane as Nobu's or Bond Street's saketini-sipping cuties appear, they are a species no more indigenous to this city than than the cast of Friends. By rights, you should be taking your buds to Brooklyn ... But if you're the kind that hesitates to cross the river unless heading to a summer house ... then you owe Shelly Fireman big-time for moving mountains for your benefit (and they're definitely not Muhammad's).

Despite its transplant status, **Fireman's of Brooklyn** blatantly celebrates it's trans-riverine roots. Shipshape utilitarian décor evokes Sheepshead Bay, while sincere greetings, constant eye contact, and ever-ready, succinct information characterize a staff more concerned with your appetite and welfare than whether their indie is picked up for Sundance.

But it's the lacquery haze of Aquanet hovering over numerous tables of multiple generations that's the unexpected dividend of Fireman's deliberate dislocation. For the *mishpokhe* in the mist are our real "native" New Yorkers: the ones that go to Shea even though they've no corporate box ... but they sure know about the food. Well, they know what they like, anyway.

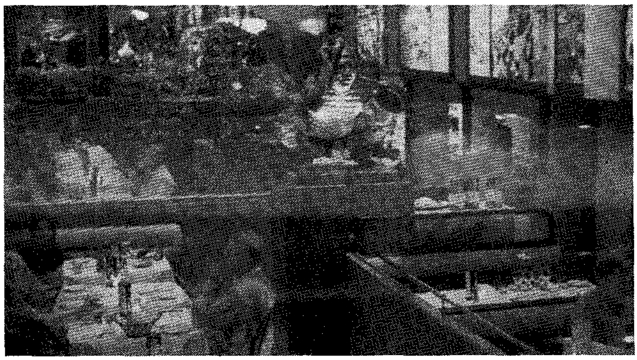
And your true neighbors crave reassuring dishes—food designed less to impress than simply to enjoy. That's why they dine so fervently at Fireman's. Love-it-in-an- instant gratification awaits those who covet chorus lines of luscious, curvy shrimp hardly needing cocktail sauce, buckets of nasty-looking but slimily seductive steamers, or the "pop" rock shrimp, which actually crackle and crunch, though not nearly as loudly as the Caesar with aromatic shards of Parmesean.

Lovers of bonito in a crèpe crust, take note. Fireman's way with seafood dates back to B.B. (before Le Bernadin). But come on, don't you occasionally daydream about clam chowder so heartily soothing you take it home in quarts? Fireman's will have it packed and ready when you leave. Shellfish platters sparkle with sweet, icy freshness. even misguided contemporary nods, like tuna spring roll and shrimp-and-chorizo quesadillas don't betray Fireman's immediate, unsubtle, bite-me-hard approach. Therefore, take a pass on the proposed vinaigrette substitute and indulge in the giddy, mayonnaise-glazed sloppiness of a lobster roll.

Fireman's grills any fresh market fish checked on the menu that day, and, nobody makes a face if you request the sauce on the side, or anywhere on the table for that matter. Of the cooked seafood, it beats me what incites the name "shanty" lobster unless it's too much butter, and linguine pescatore seems more under control than bouillabaisse, but damned if crab cakes aren't plenty jumbo and plenty lumpy—all that keeps dinner partners from tearing them apart is a more desperate need to grab handfuls of your shoestring fries.

... Fireman's doesn't settle for pacifying carnivores with a flinty pyramid of chopped liver. Pungent, oniony Romanian tenderloin raises the crucial question: Why flavor filet or rib-eye ever again? a gentle embracing sweetness is baked into Bubba's chicken with chicken-liver pâté and mashed potatoes. But the knock-out chicken potpie is what makes visitors sorry they don't liver here ...

Fittingly, deserts ought to be pulled by trailer hitch. (The Flatbush Avenue chocolate-mousse pie could fill my post-winter pothole.) Unnaturally their flavors seem to thrive in bulk.



Fireman's of Brooklyn warmly welcomes the American Express® Card

For a truly unforgettable dining experience, visit Fireman's of Brooklyn, and remember to use your American Express Card. When you do, you can take advantage of the *Membership Rewards*® program and earn one point for virtualy every eligible dollar you charge on your enrolled Card.* * The annual program fee is $40. Some Corporate Cards and some Optima® Cards are not eligible for enrollment. Terms and fees for Corporate Cards may vary.

FIREMAN'S OF Brooklyn

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A Weekly Guide to Entertainment and the Arts in New York

Prince of the City

Russian-born Zakary Yermolenko ascends to *Nutcracker* royalty at the City Ballet (page 191)

art 176 concerts 191 dance 191 kids 195 the mix 192 movies 162 nightlife 188 online 193
restaurants 180 sports 193 television 192 theater 172 the written word 192

movies

Tumbleweeds...Silent Comedy...Ang Lee

New Films

The Adventures of Elmo in Grouchland—Elmo ventures after his lost blankie and in turn gains courage and learns about sharing. With Mandy Patinkin. (1 hr. 20 mins.; G) *Centre Sunnyside; Main Street Cinemas.*

★**All About My Mother**—See Rainer, page 128. (1 hr. 41 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. His rebirth is brought about by his attraction to his daughter's cheerleader best friend (Mena Suvari); this new-style Rip Van Winkle is like a counterculture washout primed for salvation. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Sony Lincoln Square; BAM Rose Cinemas; Pavilion; Kaufman Astoria Cinema.*

American Movie—Two years in the life of Mark Borschadt, a driven and slightly deranged independent filmmaker in Wisconsin. (1 hr. 47 mins.; NR) *Film Forum.*

Anywhere but Here—Mona Simpson's celebrated 1986 novel has been turned into a pallid weepie about a mother, played by Susan Sarandon, who makes life both miserable and rich for her daughter, played by Natalie Portman. Sarandon goes way over the top here; as if to distance herself from the frolics, Portman overdoes the glumness. (Rainer; 11/22/99) (1 hr. 53 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; UA Criterion; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's 62nd and Broadway; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

The Bachelor—Chris O'Donnell is in the doghouse with girlfriend Renee Zellweger, but if he can't commit and get married within 24 hours, he'll lose his $100 million inheritance. Rich people really know how to put on the pressure. (1 hr. 40 mins.; PG-13) *CC Village East; CC Sutton; UA Criterion; Loews Orpheum 7; Loews 84th Street; Whitestone; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

★**Being John Malkovich**—This debut feature from director Spike Jonze and screenwriter Charlie Kaufman is a stunning piece of metaphysical vaudeville and probably the best first feature I've seen in years. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). The plot is a series of riffs and spirals, each one wilder than the one before, and yet it's all highly controlled, deadpan. The result is like a neo-slacker's spin on the sort of thing Pynchon or Borges might have dreamed up. Cameron Diaz and Catherine Keener fill out the spectacular cast. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Loews Village; Clearview's Chelsea; Loews 42nd Street E Walk; Loews 72nd St. East; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; UA Movies at Staten Island.*

The Best Man—A funny movie about a young writer (Taye Diggs) who comes to New York for a college reunion built around the wedding of two close friends (Morris Chestnut and Monica Calhoun). But when his friends start passing around an advance copy of his new novel—a flimsily disguised autobiography—and start recognizing the characters, he finds himself in a bit of a fix. (1 hr. 58 mins.; R) *UA Union Square; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Crossbay.*

Black Cat, White Cat—A romantic comedy wherein, to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthy gangster. In Serbo-Croatian with English subtitles. (2 hrs. 9 mins.; R) *Cinema Village.*

Boiling Point—Takeshi Kitano's second action film is about a gas-station attendant who plays for a minor-league baseball team and finds himself at odds with a violent gangster who has beaten up his coach. In Japanese with English subtitles. (1 hr. 38 mins.; NR) *Cinema Village.*

The Bone Collector—Denzel Washington plays an NYPD criminologist, paralyzed except for the use of one finger, who teams with a patrol cop, played by Angelina Jolie, to nab a serial killer. She spends most of the movie scowling; he spends most of it yowling. They're a pair you can pass on. (Rainer; 11/15/99) (1 hr. 58 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *UA Union Square; Lincoln Plaza Cinemas.*

The Brandon Teena Story—The documentary of the Nebraska girl who posed as a man and who was ultimately raped and murdered—along with two others—by two homophobic locals. By Susan Muska and Greta Olafsdottir. (1 hr. 30 mins.; NR) *The Screening Room.*

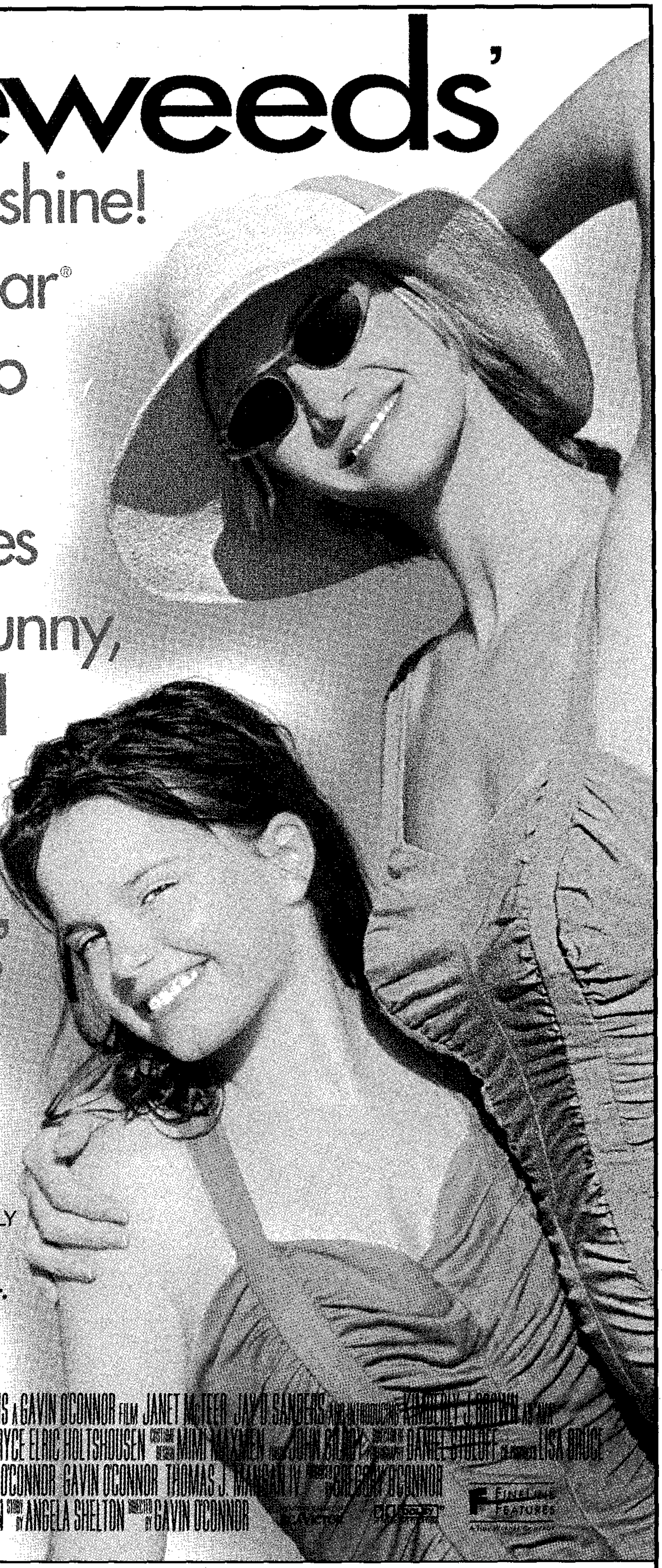
Bringing Out the Dead—Director Martin Scorsese and screenwriter Paul Schrader have reteamed for this adaptation of Joe Connelly's novel about New York City ambulance drivers. The filmmaking is razor-sharp, but we've been down these streets before with Scorsese, and the religio-symbolic haze he gives everything undercuts the power of the material. (Rainer; 11/1/99) (2 hrs. 3 mins.; R) *Art Greenwich Twin; CO Worldwide Cinemas.*

Festival

Home Away From Home

The seventh annual "African Diaspora Film Festival" opens this week with Carlos Diegues's 'Orfeu' (pictured), a retelling of the myth of Orpheus, set in Rio de Janeiro during Carnaval. The festival, which begins November 26 at Anthology Film Archives, will continue with over 50 features and shorts exploring the politics and poetics of the black experience around the world.

'Cue' cover photograph by Len Irish.



"'tumbleweeds'

lets Janet McTeer shine! Order up an Oscar® nomination pronto for this British dynamo who rides this wonderfully funny, touching and vital film to glory."

–Peter Travers, ROLLING STONE

"'tumbleweeds' is a delight! Janet McTeer is a wonder."

–Lisa Schwarzbaum, ENTERTAINMENT WEEKLY

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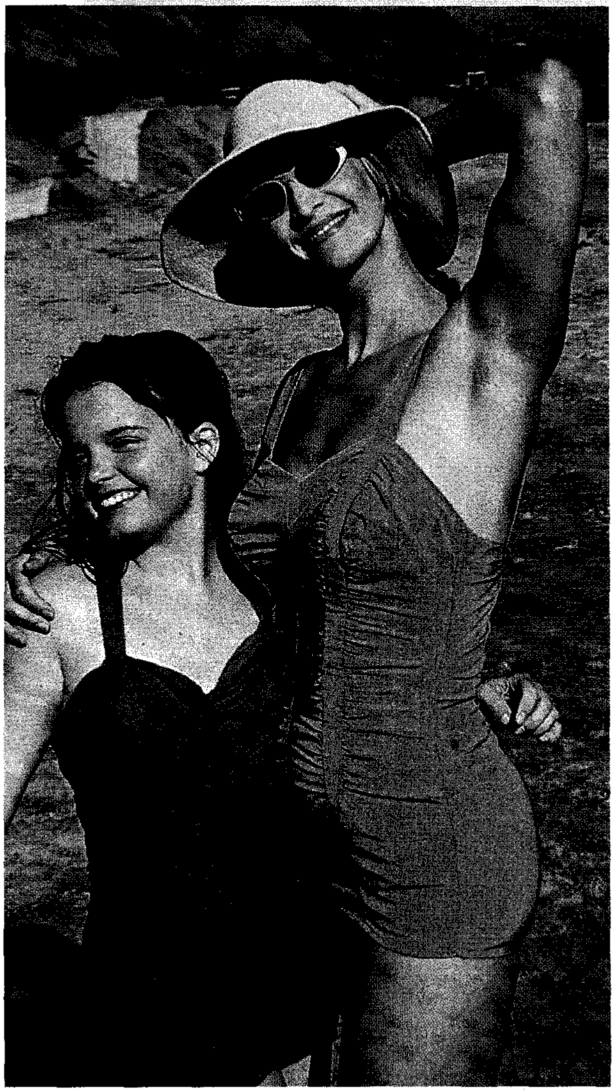
www.tumbleweeds-movie.com

★**Buena Vista Social Club**—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Village East; Lincoln Plaza Cinemas.*

La Ciudad (*The City*)—Four black-and-white vignettes that explore the new-immigrant experience in nineties New York. In Spanish with English subtitles. (1 hr. 28 mins.; NR) *Quad Cinema.*

Previews
Roll Over, Henrik Ibsen

As the intensely resolute Nora in 'A Doll's House' on Broadway two years ago, Tony winner Janet McTeer (below right, with Kimberly J. Brown) left her husband and sacrificed her children for her freedom. As the southern man-a-holic Mary Jo Walker in her new film 'Tumbleweeds,' she leaves several husbands but always takes her daughter along for the ride. Opens November 24.



Photograph courtesy of Fine Line Features.

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Cinema Village.*

Dogma—Kevin Smith's comic-book-style take on piety and Catholicism features Ben Affleck and Matt Damon as fallen angels who try to wangle their way back into Heaven. Smith is a spirited jester, and his cast, including Alan Rickman, Linda Fiorentino, Chris Rock, and Salma Hayek, have a cartoon eccentricity. (Rainer; 11/22/99) (2 hrs. 10 mins.; R) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; UA East; Sony Lincoln Square; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

Double Jeopardy—The lovely Ashley Judd crashes her way across the country in an attempt to win back her son and finish off her evil husband. Thanks to a loophole and an exhausted Tommy Lee Jones, it's all fairly legal. (1 hr. 46 mins.; R) *Loews State; UA Gemini; Bay Plaza; Cinemart; UA Astoria.*

End of Days—Arnold Schwarzenegger finds himself in hellish circumstances as a washed-up ex-cop who must keep a young woman (Robin Tunney) safe from the libidinous clutches of Lucifer (Gabriel Byrne). (1 hr. 58 mins.; R) *Opens 11/24 at Clearview's Ziegfeld; Clearview's First & 62nd St.; Nova; Canarsie; Kent Triplex; Ridgewood; Centre Sunnyside; Jackson Triplex; Main Street Cinemas.*

Felicia's Journey—Atom Egoyan's adaptation of the William Trevor novel is a piece of nondescript lyricism about a serial killer, played teddy-bear-style by Bob Hoskins, and the young Irish girl who is almost his victim and ultimately his redeemer. (Rainer; 11/22/99) (1 hr. 56 mins.; PG-13) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Fight Club—Edward Norton plays a poor sap who hooks up with a malevolent jester, played by Brad Pitt, in this heavy-duty rant about the soullessness of men's lives in an era when consumerism and corporate culture have snatched their *cojones.* (Rainer; 10/25/99) (2 hrs. 19 mins.; R) *UA Union Square; CC Murray Hill Cinemas; UA Criterion.*

Flawless—Robert De Niro is a retired cop who suffers a stroke and takes singing lessons from a female impersonator (Philip Seymour Hoffman). (2 hrs. 6 mins.; R) *Opens 11/24.*

A Force More Powerful—Steve York's powerful documentary about nonviolent-resistance movements at work in the twentieth century. (1 hr. 50 mins.; NR) *The Screening Room.*

★**42 Up**—This latest installment in the 7 Up Series features most of the original participants in the drear comfort zone of middle age (except, veteran viewers will be happy to hear, the troubled Neil, who lives a friend-filled life in London). Director Michael Apted works in material from the preceding five shows, and the effect is both highly emotional and wearying. (Rainer; 11/22/99) (2 hrs. 10 mins.; NR) *Film Forum.*

Happy, Texas—A pair of escaped convicts, played by Jeremy Northam and Steve Zahn, end up impersonating a gay couple staging junior-miss beauty pageants in this high-/low-concept balderdash. (1 hr. 39 mins.; PG-13) *The Screening Room.*

Home Page—A documentary on the rising cult of cyber-celebrity. (1 hr. 42 mins.; NR) *Cinema Village.*

The House on Haunted Hill—A remake of the Vincent Price classic about an eccentric millionaire who offers five strangers the opportunity to win a million dollars if they survive the night in a haunted house. Starring Geoffrey Rush, Taye Diggs, and Peter Gallagher. (1 hr. 55 mins.; R) *UA Union Square; Loews State; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes,* and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistleblower whom Bergman coaxed into spilling the beans on his show in an interview with Mike Wallace, only to have the show nixed by CBS higher-ups. It's a florid, doomy movie, but the muck here is worth raking, and Crowe's performance, as well as Christopher Plummer's as Mike Wallace, are fine; Pacino's is showboaty. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square; Clearview's Chelsea West; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Staten Island.*

Last Night—With six hours left here on earth before mass destruction, Sandra Oh, Sarah Polley, David Cronenberg, and Don McKellar (who also directed) find love and examine their fate. (1 hr. 36 mins.; R) *Cinema Village.*

Liberty Heights—See Rainer, page 130. (2 hrs. 5 mins.; R) *Loews Village; Sony Lincoln Square.*

Light It Up—Six very different students band together and decide to take charge of their neglected Queens High School. With Forest Whitaker and Vanessa Williams. (1 hr. 38 mins.; R) *UA Union Square; Clearview's Chelsea; UA Criterion; Clearview's Olympia; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

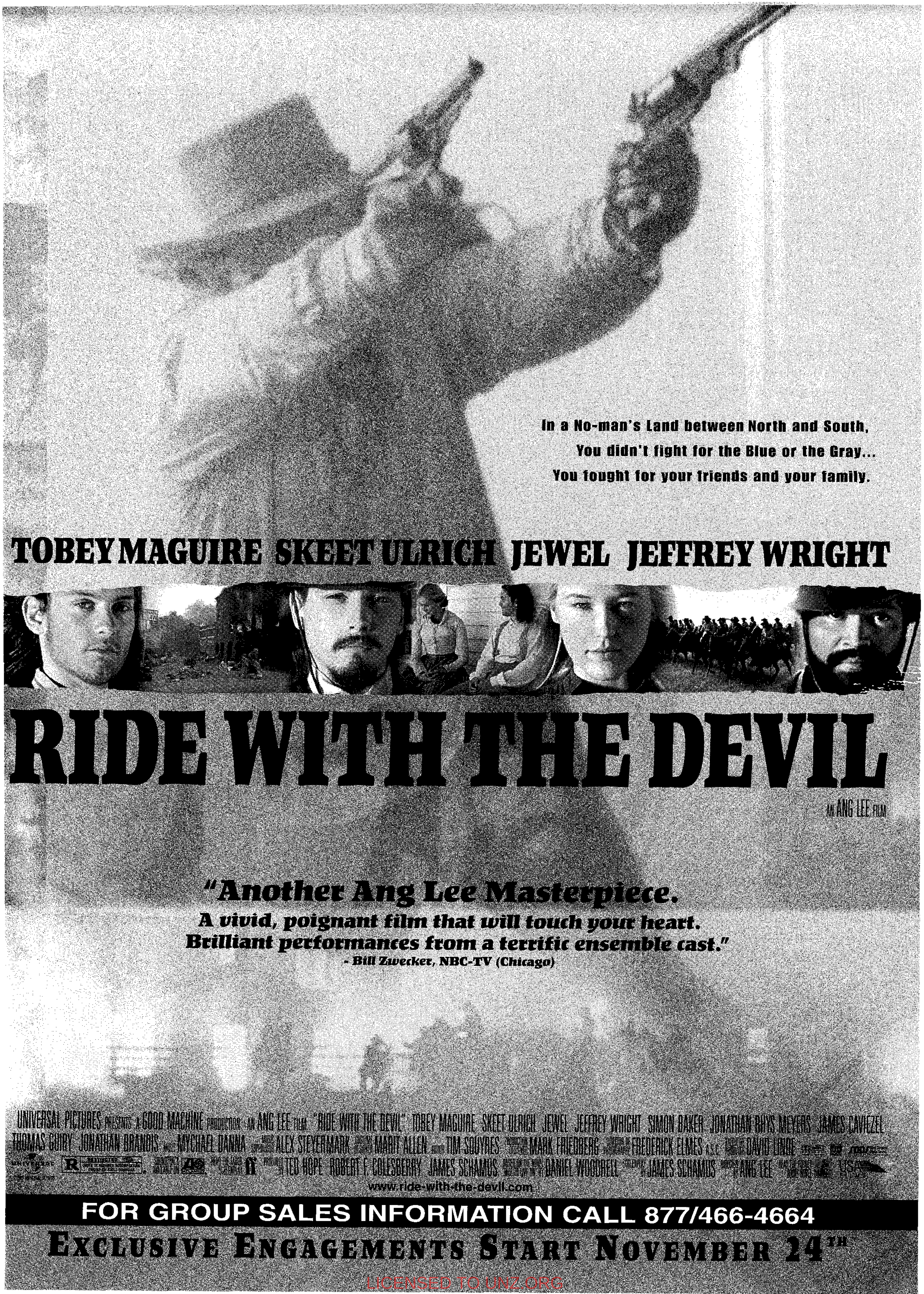
★**The Limey**—Terence Stamp has a remarkable look here—whittled, with a shock of bright white hair and laser eyes. As Wilson, a career criminal from England in L.A. to avenge his daughter's murder, he's as implacably invincible as Lee Marvin was in *Point Blank.* The film itself isn't to that level: Director Steven Soderbergh and screenwriter Lem Dobbs are trying to cross deep-dish pulp noir with an art-house canapé. (Rainer; 10/18/99) (1 hr. 29 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Kew Gardens Cinemas.*

Lola und Bilidikid—A movie about a teenage boy who flees his repressive family life and journeys through Berlin's strange underworld. In German and Turkish with English subtitles. (1 hr. 33 mins.; NR) *Quad Cinema.*

Mansfield Park—Patricia Rozema's sexy adaptation of Jane Austen's novel, starring Frances O'Connor as a young girl sent to live with relatives who falls in love with her dashing cousin, played by Jonny Lee Miller. (1 hr. 50 mins.; PG-13) *CC Angelika Film Center; Paris Theatre.*

The Messenger: The Story of Joan of Arc—The lanky Milla Jovovich stars as Saint Joan, and, with her stylishly sheared hair and accented cheekbones, she could be modeling the latest in fifteenth-century armorwear. Her Joan is part maiden, part mystic, and all grrrl. Most of the film is a hoot, and at times you wish Joan would just taste the flames and be done with it. John Malkovich gives an amusing turn as Charles VII, and Dustin Hoffman appears as Joan's conscience; with his dry, oracular patter, he could be Obi-Wan George Burns. (Rainer; 11/22/99) (2 hrs. 28 mins.; R) *Loews Village; Loews 19th St. East; UA Criterion; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Music of the Heart—Meryl Streep carries on like a rowdy den mother when she plays the real-life Roberta Guaspari, who moved to East Harlem and taught schoolkids the violin before seeing her funding cut; she stages a charity benefit at Carnegie Hall with her kids performing en masse with the likes of Isaac Stern, and all is righted.



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EXCLUSIVE ENGAGEMENTS START NOVEMBER 24TH

(Rainer; 11/8/99) (2 hrs. 4 mins.; PG) *CC Village East; CC Crown Gotham; Loews State; Loews 84th Street; Kaufman Astoria Cinema.*

The Omega Code—Hidden within the Torah are ancient codes that hold the secrets to unlocking the past and controlling the future. With Michael York and Casper Van Dien. (1 hr. 39 mins.; PG-13) *Kaufman Astoria Cinema; Kew Gardens Cinemas.*

Pokémon: The First Movie—Master Ash, who, accompanied by the electrically charged Pikachu, continues his quest to be the world's greatest Pokémon trainer. Pokémon are collectible creatures with special powers (151 in all). Consider yourself forewarned. (1 hr. 50 mins.; G) *UA Union Square; Clearview's Chelsea; CO Coronet; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Princess Mononoke**—The great Japanese animation director Hayao Miyazaki has crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods and demons and forest creatures. The mixture of cel and computer animation is fluidly achieved, and the Americanized dialogue, voiced by the likes of Minnie Driver and Billy Bob Thornton, is only mildly jarring. (Rainer; 11/8/99) (2 hrs. 13 mins.; PG-13) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square.*

Ride With the Devil—Ang Lee's Civil War epic that tells the largely unknown story of the Bushwhackers and Jayhawkers who fought each other on the frontier. With the adorable Tobey McGuire, Skeet Ulrich, and Jeffrey Wright as young men thrown into battle against their better judgment and singer Jewel as the lovely object of their affections. (2 hrs. 18 mins.; R) *Opens 11/24.*

★**Rosetta**—Luc and Jean-Pierre Dardenne, the Belgian brothers who made *La Promesse,* extend their documentary-style techniques in this engrossing, if somewhat forbidding, drama about a 17-year-old girl, played powerfully by Emilie Dequenne, who wants only to leave behind her trailer-trash life and get a job. In French with English subtitles. (Rainer; 11/15/99) (1 hr. 30 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Run Lola Run**—German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. Lola's boyfriend, Manni (Moritz Bleibtreu), a low-level courier for a crime boss, accidentally loses his cash delivery and has twenty minutes to replace it or he's kaput. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Village East.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; CC Sutton; UA Criterion; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

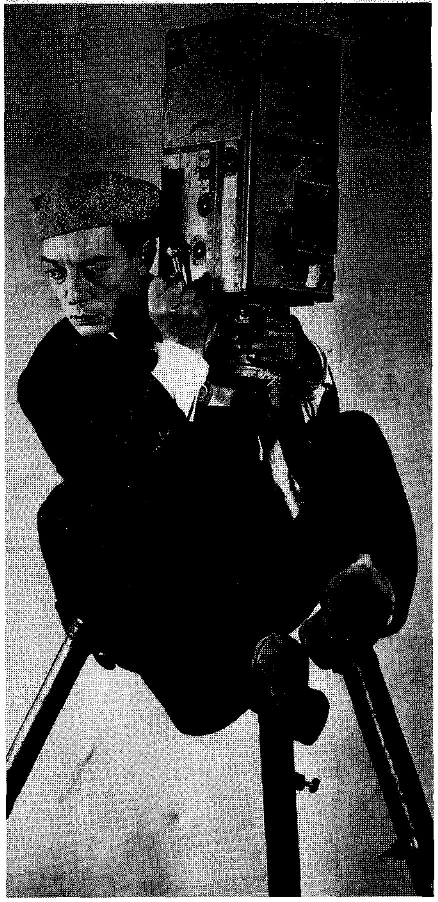
Sleepy Hollow—See Rainer, page 131. (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Story of Us—Michelle Pfeiffer and Bruce Willis play a couple on the verge of a breakup after fifteen years of marriage. For a film that proudly proclaims that "there are no answers," it's awfully smug about knowing all the questions. (1 hr. 30 mins.; R) *Clearview's 59th Street East.*

★**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is perhaps the greatest Hallmark Hall of Fame movie that Hallmark never made. It's sweet, and Farnsworth and Sissy Spacek, playing his daughter, are very fine. But the film is also a bit thin: Lynch isn't really a resident of this calendar-art world of home truths and homilies—he's more like a tourist paying his respects. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *American Museum of the Moving Image; CC Village East; CC Eastside Playhouse.*

Retrospective
Silent Nights

It never fails. Start watching a Buster Keaton silent film and your heart sinks: It's so old. *The ancient scratched print, the pancake make-up, the tinny organ music. Then Buster appears and . . . he's more postmodern than Jim Carrey. Savor hours of Keaton's deadpan elegance and effortless slapstick (he was doing his own stunts long before Jackie Chan) at Symphony Space's eight-day series "Classic Comedy Films: Charlie Chaplin & Buster Keaton," which features a whopping 35 titles by the two founding fathers of American film comedy (including Chaplin's first talkie 'The Great Dictator' and Keaton's self-referential 'The Cameraman,' pictured below). Begins November 26. (See "Museums, Societies, Etc." for details).*



The World Is Not Enough—See Rainer, page 131. (2 hrs. 8 mins.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Three Kings**—Four soldiers—played by George Clooney, Mark Wahlberg, Spike Jonze, and Ice Cube—go AWOL in search of stolen Kuwaiti gold bullion after the Gulf War and end up unlikely heroes. (Rainer; 10/4/99) (1 hr. 56 mins.; R) *Loews State.*

Toy Story 2—When Andy goes to summer camp, the toys are left to defend themselves against a greedy collector who wants to put Woody (the voice of Tom Hanks) in a museum. Buzz Lightyear (Tim Allen) has to kick it into gear with the rest of the toy chest and free their collectible cowboy friend before Andy gets home. (1 hr. 38 mins.; G) *Nova; Canarsie; Clearview's Cobble Hill; Kent Triplex; Ridgewood; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza.*

Train of Life—Another happy Holocaust movie. This one involves a village that buys a fake deportation train and fools the Nazis into thinking they are already on their way to a death camp. In French with English subtitles. (1 hr. 43 mins.; NR) *Kew Gardens Cinemas.*

Tumbleweeds—Based loosely on Angela Shelton's memoir, the winner of this year's Filmmaker's Trophy at Sundance stars Tony-winner Janet McTeer as a rural southern woman who packs up her 12-year-old daughter and drives cross-country in search of a better life, or at the very least, a better boyfriend. With Jay O. Sanders and Gavin O'Connor. (1 hr. 44 mins.; PG-13) *Opens 11/24.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Bringing Out the Dead; Dogma.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; Felicia's Journey; The Limey; Mansfield Park; Princess Mononoke.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Anywhere but Here; The Bachelor; Buena Vista Social Club; Music of the Heart; Run Lola Run; The Sixth Sense; The Straight Story.*

Cinema Village—22 E. 12th St. (212-924-3363) *Black Cat, White Cat; Boiling Point; The Dinner Game; Home Page; Last Night.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *The Insider; The World Is Not Enough.*

Film Forum—209 W. Houston St. (212-727-8110) *American Movie; 42 Up.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Being John Malkovich; The Bone Collector; Liberty Heights; The Messenger: The Story of Joan of Arc; Sleepy Hollow.*

Quad Cinema—34 W. 13th St. (212-255-8800) *La Ciudad; Lola und Bilidikid; Rosetta.* (See also "Museums, Societies, Etc.")

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *A Force More Powerful; Beefcake; The Brandon Teena Story; Happy, Texas.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *The Best Man; Boys Don't Cry; Dogma; Fight Club; The House on Haunted Hill; The Insider; Light It Up; Pokémon: The First Movie; The World Is Not Enough.*

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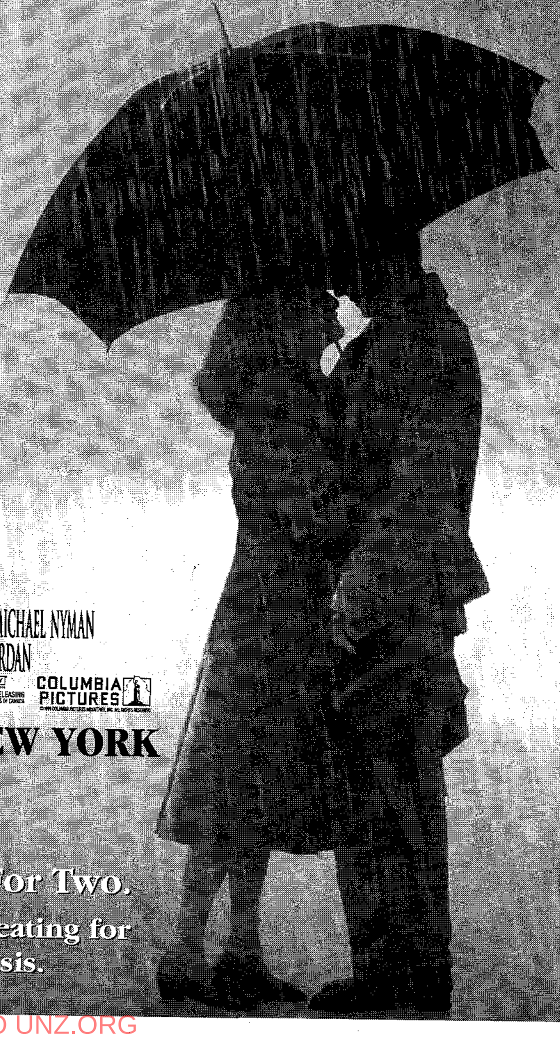

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14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Anywhere but Here; The Bone Collector; Fight Club.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Being John Malkovich; The Best Man; Dogma; Light It Up; Pokémon: The First Movie; The World Is Not Enough.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Anywhere but Here; The Insider.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; The Bone Collector; The Messenger: The Story of Joan of Arc; Sleepy Hollow.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *American Beauty; The Bachelor; Being John Malkovich; Dogma; Double Jeopardy; The Insider; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *The Insider; The Limey; Princess Mononoke.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Music of the Heart.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *The Straight Story.*

CC Sutton—205 E. 57th St. (212-759-1411) *The Bachelor; The Sixth Sense.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Story of Us.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *End of Days.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Bone Collector; Pokémon: The First Movie.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Blue Streak; Bringing Out the Dead; Jakob the Liar; Stigmata; Superstar; Teaching Mrs. Tingle.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *American Beauty; Being John Malkovich; The Bone Collector; Dogma; The Insider; Pokémon: The First Movie; Sleepy Hollow.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The World Is Not Enough.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Double Jeopardy; The House on Haunted Hill; Music of the Heart; Three Kings.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Mansfield Park.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Anywhere but Here; The Bachelor; The Best Man; Fight Club; Light It Up; The Messenger: The Story of Joan of Arc; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Fight Club; The Insider; Light It Up; Music of the Heart.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Anywhere but Here; Dogma; End of Days; Flawless; The World Is Not Enough.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Anywhere but Here; The Bone Collector.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Being John Malkovich.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Sleepy Hollow.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *American Beauty; The Bachelor; The Best Man; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Dogma.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Double Jeopardy; The Messenger: The Story of Joan of Arc; Random Hearts.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Anywhere but Here.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Pokémon: The First Movie; Sleepy Hollow.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Light It Up; The World Is Not Enough.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; Boys Don't Cry; Buena Vista Social Club; Felicia's Journey; Rosetta.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *The Bachelor; The Best Man; The Bone Collector; Music of the Heart; The World Is Not Enough.*

New Coliseum—701 W. 181st St. (212-740-1545) *Light It Up; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *End of Days; Sleepy Hollow; Toy Story 2.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *American Beauty; Being John Malkovich; Dogma; The Insider; Liberty Heights; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Princess Mononoke; Sleepy Hollow.* (See also "Museums, Societies, Etc.")

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Best Man; The Bone Collector; Double Jeopardy; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Best Man; The Bone Collector; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Bachelor; The Best Man; The Bone Collector; Dogma; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *American Beauty; Being John Malkovich; Dogma.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *End of Days; Sleepy Hollow; Toy Story 2.*

Talent

The Wronged Man

When Jeffrey Wright first met with Taiwanese director Ang Lee and writer-producer James Schamus to discuss working on *Ride With the Devil,* he had no idea what he was in for. "I'd seen *Eat Drink Man Woman,* and I was very excited to meet him because of that, but they didn't show me the script beforehand—maybe the idea of a black man fighting for the Confederacy was something they didn't want to turn me on to too soon because I might make some rash judgement." But Wright (pictured, far right, with Tobey Maguire) immediately agreed to play Daniel Holt, a freed slave who takes up arms against the abolitionist Jayhawkers out of loyalty to a friend—in spite of his better judgment. The film, based on Daniel Woodrell's 1987 novel *Woe to Live On,* also stars Maguire, Skeet Ulrich, and Simon Baker as a band of Bushwhackers waging guerrilla warfare along the Missouri-Kansas border during the Civil War. But the physicality of Wright's role, and the personal issues it raised, made for a difficult four-and-a-half-month shoot.

"Holt's reactions were restricted, and he would have to have been very careful about what he said, so I had to speak with my eyes," says Wright. He worked very closely with Lee, with whom he established an enormous sense of trust. "Because he's not bound by personal history or the cultural biases of our society, he's able to see with clarity," Wright says. "But by the end of the five months, I was really ready to go—the 1860s is not really the time period that brothers and sisters want to hang out in for too long—at least not in America." Wright is currently filming a remake of *Shaft* with director John Singleton in Washington Heights, and he can be seen in Michael Almereyda's new adaptation of *Hamlet,* due out in theaters later this winter. *Ride With the Devil* opens November 24. **Brett Kelly**

Photograph by John Clifford.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Being John Malkovich; Dogma; The Insider; Pokémon: The First Movie; The World Is Not Enough; Toy Story 2.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza, Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *End of Days; Sleepy Hollow; Toy Story 2.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Best Man; The Bone Collector; Dogma; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Pavilion—188 Prospect Park West (718-369-0838) *American Beauty; The Best Man; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *End of Days; Light It Up; Sleepy Hollow; The World Is Not Enough; Toy Story 2.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Anywhere but Here; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Anywhere but Here; The Bachelor; The Bone Collector; The House on Haunted Hill; The Insider; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Adventures of Elmo in Grouchland; The Bachelor; The Bone Collector; End of Days; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough; Toy Story 2.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Bachelor; Double Jeopardy; Sleepy Hollow; Toy Story 2.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

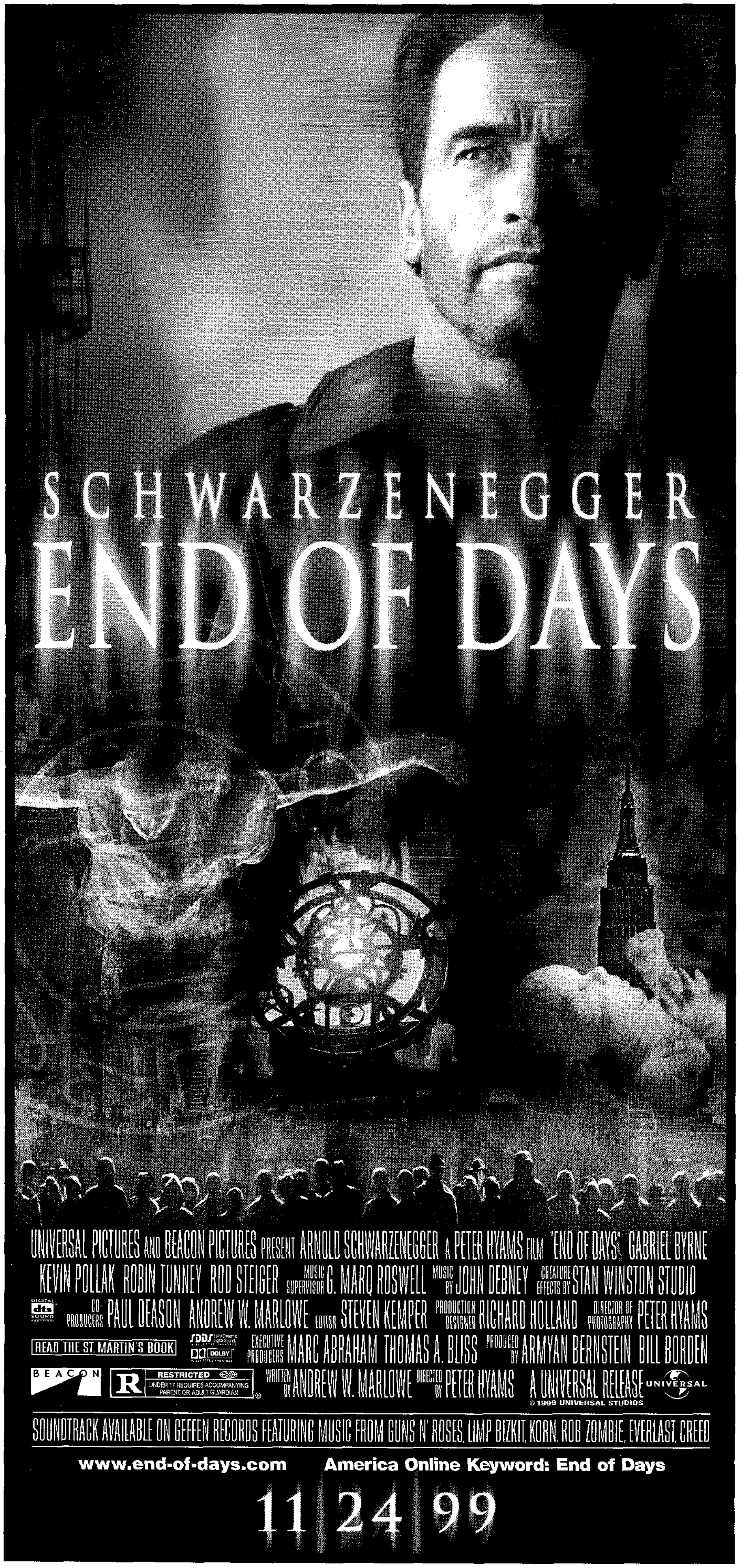
College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Bachelor; The Best Man; The Bone Collector; Dogma; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *End of Days; Sleepy Hollow; Toy Story 2.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *American Beauty; Anywhere but Here; The Bachelor; Being John Malkovich; The Bone Collector; Dogma; The Insider; Music of the Heart; The Omega Code; Pokémon: The First Movie; The Sixth Sense; The World Is Not Enough.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Anywhere but Here; The Limey; The Omega Code; The Sixth Sense; Train of Life.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Adventures of Elmo in Grouchland; The Bachelor; The Bone Collector; End of Days; The Insider; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough; Toy Story 2.*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Finke *continued from page 37*

the shoulder with one hand and put a knife in your back with the other. But none of that mattered in the early nineties at CAA, where real trophies were given out for horrible behavior. Moloney thought nothing of dropping references to a star's alcoholism or a rival agent's sexual orientation over lunch or cocktails. The fact that it might be false or do irreparable professional harm was not his concern, as long as a new star was signed or a CAA client got the job.

In 1995, the story swept through Hollywood that a star ICM agent had AIDS. ICM finally traced it back to CAA and lodged a complaint. Ron Meyer told the CAA staff: "If I find out who has been spreading this rumor, I will fire that person on the spot." Only much later did I discover Moloney had been the culprit. Another time, Moloney called a major rival's client, whom he was trying to represent, and left the following message on the star's answering machine: "Why are you with a drug addict as an agent?" It was a startling accusation coming from Moloney, who at that moment had a severe drug problem of his own.

MOLONEY DATED THE START OF HIS COCAINE habit to the spring of 1995, after a year in which his father died and Ovitz began lying about his intentions at CAA. Moloney's friends, colleagues and bosses maintain they didn't know about his addiction until 1996, but in fact it was the worst-kept secret in Hollywood as early as 1993. Moloney wasn't just doing drugs but flaunting them in every hip club and restaurant from coast to coast. That year, a screenwriter who had gone to USC with him used the restroom in a hot downtown L.A. spot. The writer swung open the bathroom door, surprising Moloney and two pals, who were snorting cocaine out of glass vials. The writer and Moloney stared at one another, frozen in recognition. "That's really bad business," the screenwriter told the agent. "You ought to keep that under cover, don't you think?" Suddenly Moloney was in his face. "If you fucking tell anyone, I'm going to ruin you."

No one looked too closely at Moloney's behavior because, as "Mike's boy," he was an untouchable. But eventually the agent once known as Ovitz's heir apparent simply unraveled: At one point, he was found sitting in his home, utterly wrecked, with garbage bags covering the windows.

It's always hard to know whether bad people are drawn to Hollywood or good people go bad here. But one thing is certain: Unfettered access to Hollywood's renowned excess brought out the worst in Jay Moloney. The industry's most famous trainee had learned everything—except how to survive it. ■

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *The Best Man; Better Than Chocolate; The Limey; Three Kings.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Sleepy Hollow; Toy Story 2.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Double Jeopardy; The House on Haunted Hill; Light It Up; The Messenger: The Story of Joan of Arc; Sleepy Hollow.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The Bone Collector; Dogma.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *The Best Man; The Bone Collector; The House on Haunted Hill; Light It Up.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Anywhere but Here; The Bachelor; The Insider; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty; Being John Malkovich; The Best Man; The House on Haunted Hill; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; The World Is Not Enough.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Anywhere but Here; The Bone Collector; The Messenger: The Story of Joan of Arc; Sleepy Hollow.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Anywhere but Here; The Bone Collector; Dogma; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Toy Story II; Anywhere but Here; The Bachelor; Being John Malkovich; The Bone Collector; End of Days; The Insider; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *The Bachelor; The Bone Collector; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Anywhere but Here; The Bachelor; Being John Malkovich; The Bone Collector; Dogma; The House on Haunted Hill; The Insider; Light It Up; The Messenger: The Story of Joan of Arc; Pokémon: The First Movie; Sleepy Hollow; The World Is Not Enough.*

Museums, Societies, Etc.

African Diaspora Film Festival—11/26–12/12: More than 50 films from 25 countries. Call 212-749-6020 for ticket info. *(11/26–12/2: See Anthology Film Archives below for schedule.)*

American Museum of the Moving Image—"Evening Screenings" every Wednesday through Sunday: *The Straight Story.* 11/27–12/5: "Restless and Rebellious: Teen Movies Then and Now." 11/27: *Rebel Without a Cause* (1955); *Go* (1999). 11/28: *Fast Times at Ridgemont High* (1982); *Coming Soon* (1999). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—11/23–11/29: Jacque Rivette's *Secret Defense* (1993). 11/24: "New Filmmakers" shorts: *Closer to Home*; *The Olive Tree.* Fea-

Series
Can't Touch This

People will do anything to recapture their youth, but who really wants to be a teenager again? If you have any doubts about that, consider *Coming Soon,* Colette Burson's independent comedy (pictured), which should be the highlight of "Restless and Rebellious: Teen Movies Then and Now," a look at pimply pictures from *Rebel Without a Cause* to *Dazed and Confused.* Burson's yet-to-be-released feature is about Manhattan prep-school girls trying to achieve orgasms. Bless their little hearts. Begins November 27 at the American Museum of the Moving Image. (See "Museums, Societies, Etc." for details.)

Photograph by Tom LeGoff.

ture: *Everything Will Be Fine.* Also 11/26–12/12: "The African Diaspora Film Festival." 11/26: *Kirikou and the Sorceress; God's Gift* (1982); *Storm Damage; Pay Attention; FLMKR; Are You Cinderella?; Orfeu.* 11/27: *Ruby Bridges; A Luv Tale; Hush Little Baby; Tomorrow; Chikin Biznis* (1998); *Color-Blinded; Indecent Favor.* 11/28: *Ruby Bridges; Kirikou and the Sorceress; Paul Robeson: Here I Stand!; Pay Attention; FLMKR; Color-Blinded.* 11/29: *Kirikou and the Sorceress; Luv Tale; Hush Little Baby; Genesis; Guttaperc; Whirlwind.* 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—Mondays through 1/10/00: "Frank Capra: A Vision of the 30s." 11/22: *American Madness* (1932). 11/29: *The Bitter Tea of General Yen* (1933). 11/23: *Fellini's Satyricon* (1969). 11/24: *The Torrent* (1926). 11/25–11/27: *La Vie de Jésus* (1997). 11/28: *King of Marvin Gardens* (1972). 30 Lafayette Ave., Brooklyn (718-623-2770).

Cinema Classics—11/23–11/24: *Say Anything . . .* (1989). 11/25–11/26: *The Last Picture Show* (1971). 11/27–11/29: *Reds* (1981). $5. 332 E. 11th St.; call 212-675-6692 for info.

Different Light—11/28: *All About Eve* (1950). 7 P.M. 151 W. 19th St. (212-989-4850); free.

Film Forum—Through 1/13: "Columbia 75." 11/23: *Crime and Punishment* (1934); *Reign of Terror* (1949). 11/24–11/25: *The Big Heat* (1953); *Human Desire* (1954). 11/26–11/27: *Taxi Driver* (1977); *Obsession* (1976). 11/28: *Suddenly, Last Summer* (1959); *Walk on the Wild Side* (1962). 11/29: *The King Steps Out* (1936); *This Thing Called Love* (1940). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 11/25: "Two Masterpieces by Mohsen Makmalbaf." *The Silence* (1988); *Moment of Innocence* (1996). 11/26–11/27: "Golden Silents: Masters of Slapstick With the Alloy Orchestra," featuring *Easy Street* (1916), *One Week* (1920), and *Big Business* (1929). "Reel to Real for Kids: Cookin' Up Music for the Clowns With the Alloy Orchestra." 11/28–11/29: "Hoagy Carmichael Centennial." *Canyon Passage* (1946); *To Have and Have Not* (1944). 65 W. 65th St., plaza level (212-875-5600); regular screenings $8.50–$15; "Reel to Real," $12 adults, $6 kids.

Museum of Modern Art—Through March 2000: "From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years, 1893–1928." 11/23: *Assunta Spina* (1915). 11/26: *Burn 'em Up Barnes* (1921); *The President* (1920). 11/27: *Erotikon* (1920); *Gates of Heaven* (1978); *Burn 'em Up Barnes* (1921). 11/28: *The President; Queen Elizabeth* (1912). Through 11/29: "Errol Morris Retrospective." 11/23: *Errol Morris: The Interrotron Stories; A Brief History of Time* (1992). 11/26: *Fast, Cheap & out of Control* (1997); *Errol Morris: The Interrotron Stories; Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.* 11/27: *Errol Morris: The Interrotron Stories.* 11/28: *The Thin Blue Line* (1988); *Fast, Cheap & out of Control.* 11/29: *Vernon, Florida* (1981). 11 W. 53rd St. (212-708-9400); free with $9.50 admission.

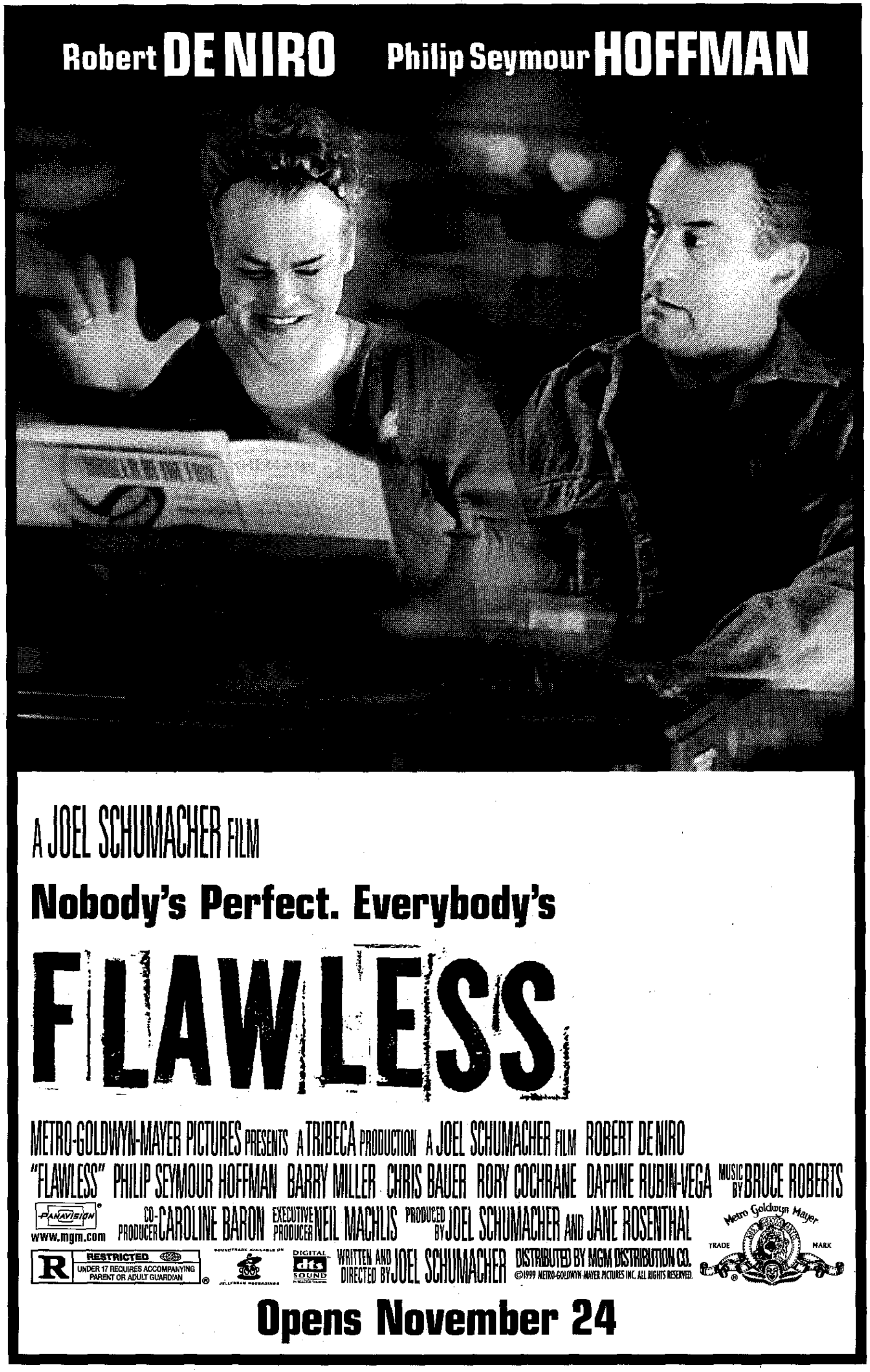
Symphony Space—"Classic Comedy Films: Charlie Chaplin & Buster Keaton." 11/26: *The General* (1926); *City Lights* (1931). 11/27: Keaton Shorts: *One Week, The High Sign, The Goat, The Playhouse,* and *The Boat; Limelight* (1952); *The Cameraman* (1928). 11/28: Chaplin Shorts: *The Pawnshop, One AM, The Floorwalker,* and *The Rink;* Keaton Shorts: *The Paleface, Cops, The Baloonatic, My Wife's Relations,* and *The Frozen North; Sherlock Jr.* (1924); *Monsieur Verdoux* (1947). 11/29: *The Kid* (1921); *Sunnyside* (1919); *Steamboat Bill Jr.* (1928). 2537 Broadway at 95th St. (212-864-5400); $8.

Ocularis—11/28: *Tampopo* (1986). 11/29: "Terrenos Estraños" at Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713; $7.

Quad Cinema—"Spike and Mike's Classic Animation Festival." Quad Cinema, 34 W. 13th St. (212-255-8800); $8 adults, $5 kids and seniors.

Sony Lincoln Square IMAX—*Siegfried & Roy: The Magic Box; L5—First City in Space; Across the Sea of Time; T-Rex: Back to the Crustaceous; The Old Man and the Sea.* Sony Lincoln Square, 1998 Broadway, at 68th St. (50-LOEWS#638).

The Screening Room—Fridays and Saturdays at midnight: *Disco Dolls in Hot Skin* (XXX in 3-D). Sunday brunch: *Breakfast at Tiffany's* (1961). Sunday afternoons: *Willie Wonka and the Chocolate Factory.* Call theater for info. 54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons).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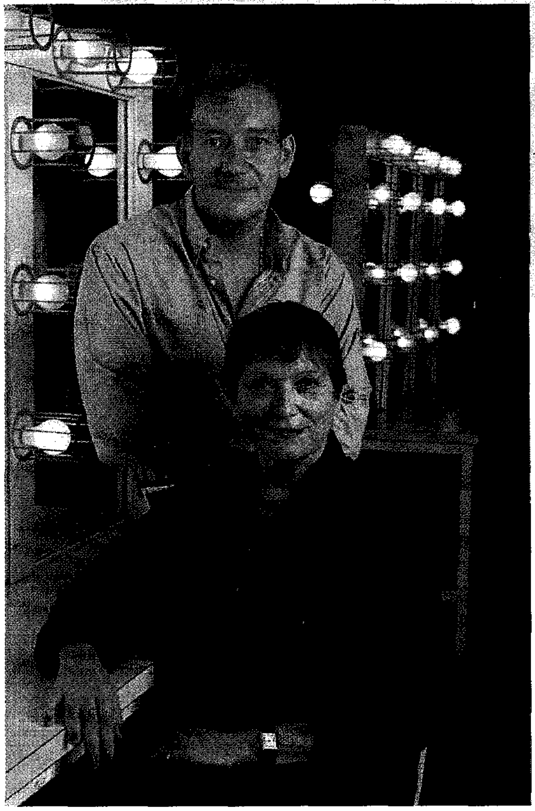
Previews

They Killed in Previews

Composer-author Michael John LaChiusa remembers working the graveyard shift in the classical-music section of Tower Records on Broadway and 66th Street: "I'd walk over to the Lincoln Center theater and sit by that big statue out there and dream about what I'd do if I ever got to use this space." Well, he's getting to now. Lounging in the sunlit lobby of Lincoln Center's Beaumont theater, LaChiusa is *this* close to gloating. "It's the most beautiful performance space in New York. It's perfect." He and director-choreographer Graciela Daniele (below, with LaChiusa) are doing their bit to keep musical theater alive with Marie Christine, an audacious retelling of *Medea* set during Reconstruction. The production is still only in previews, but on the basis of this new work and their *Chronicle of a Death Foretold*, LaChiusa has been heralded as the composer who will remake the musical for the new millennium; his leading lady, Audra McDonald, a singer with phenomenal star power and range, has also been cheered as her generation's Sarah Vaughn, Ethel Merman, and Barbra Streisand at once. So what are they doing putting on a dark tale set in a corrupt Chicago and creole New Orleans, in which McDonald plays a lover driven to multiple murders? LaChiusa doesn't expect audiences to reject his heroine any more than Sondheim's fans turned on the macabre *Sweeney Todd*. "Theater is about creating a dreamlike state," he says. "No one in the audience may have actually killed their brother or their children, but I *do* know some people out there have thought about it." (See "Broadway.") LOGAN HILL



Photograph by Joan Marcus.

Broadway

Previews and Openings

Beauty and the Beast—Disney's beast is back. (No, not the mouse.) $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Jackie Mason—Much Ado About Everything—Whole lotta Mason, very little Bard. $65–$55. Tues.–Sat. at 8, Sun. at 3. In previews for a 12/30 opening. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Marie Christine—Michael John LaChiusa's anticipated new musical. Sherry Boone replaces McDonald for Wed. and Sat. matinees. $40–$75. Tues.–Sat. at 8, Sun. at 3. In previews for a 12/2 opening. *Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Swing!—A dance marathon, with requisite suspenders and flared skirts. Directed by Lynne Taylor-Corbett. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 12/9 opening. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. (Simon: 3/30/98.) Now starring Susan Egan. Vance Avery plays the emcee until Michael Hall returns 11/30. $25–$90. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan. $20–$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. He is a great improviser who plays with his audience as if it were a beach ball. We have here a master/mistress of movement and facial expression whose silences are as funny as the words. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Epic Proportions—The boop-a-doop cutie Kristin Chenoweth gets her own vehicle in this comedy about old-time Hollywood filmmaking. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—The title says it all. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Jekyll & Hyde—Nerdy man turns into beastly man. $45–$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at

3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical—for a generation obsessed with the backstage canoodling of celluloid Shakespeareans like Paltrow and DiCaprio. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—The long-running reworking of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Over 7 million served. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

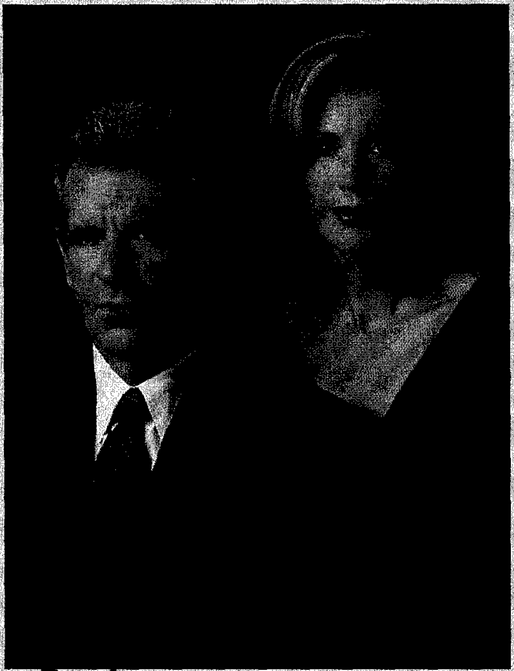
The Price—*See Simon, p. 136.* James Naughton directs Arthur Miller's 1968 family drama, starring Jeffrey DeMunn, Bob Dishey, Lizbeth Mackay, and Harris Yulin. $25–65. Tues.–Sat. at 8. Wed. and Sat. at 2. Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Putting It Together—The Stephen Sondheim musical revue roars back with enough big-name talent to fill a basketball squad. Carol Burnett, George Hearn, John Barrowman, Ruthie Henshall, and Bronson Pinchot star. The bench is strong, too: Kathie Lee Gifford will replace Burnett on Tuesdays starting Dec. 7. Directed by Eric D. Schaeffer, with musical staging by Bob Avian and costumes by Bob Mackie. $30–$80. Tues.–Sat. at 8, Sat. at 3, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

The Rainmaker—In this revival of N. Richard Nash's family drama, Woody Harrelson plays a drawling, garrulous Starbuck, a con artist who tries to bring rain and fantasy to a parched farm. Also starring Jayne Atkinson. Directed by Scott Ellis. $25–$65. Tues.–Sun. at 8. Wed., Sat., and Sun. at 2. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*



Previews

You've Got Jail

In Arthur Kopit's thriller 'Y2K,' two happy New York capitalists (James Naughton and Patricia Kalember, above) are stalked by a disturbing rogue with an e-mail account; the very busy Bob Balaban directs. In previews for a December 7 opening at the Lucille Lortel Theater. (See "Off Broadway.")

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

The Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over the female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. Through 1/16/00. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Tango Argentino—Not to be confused with the more recent musical *Forever Tango* or the films *The Tango Lesson* or *Tango,* this dance-musical spurred a Latin-dance revival when it hit Broadway in 1985 and scored Tony nominations for Best Musical, Best Choreography, and Best Director. But since this revival now features the stars of those two films, your befuddlement can be forgiven, as nearly 30 dancers attempt to distinguish themselves from the teeming, twirling masses. $25–$75. Call for schedule. *Gershwin Theatre, Broadway at 51st St. (212-307-4100).*

Off Broadway

Previews and Openings

Geometry of Miracles—Robert LePage's newest multimedia theater piece invokes film, music, and movement to explore the overlapping disciplines of architecture and philosophy. $20–$50. 11/20–12/4 at 7:30, 12/5 at 3. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Hamlet—If schoolgirls in the Columbia English program are shrieking, it's because Liev Schreiber, hailed by many as his generation's finest Shakespearean actor, stars in the Public Theater's new production, directed by Andrei Serban and featuring Colm Feore and Diane Venora. $45. Tues.–Sat. at 8, Sun. at 2, and some Sunday evenings. Previews begin 11/23 for a 12/12 opening. *The Public Theater, 425 Lafayette St. (212-239-6200).*

If Memory Serves—Elizabeth Ashley stars in a new comedy about a washed-up sitcom mom who receives unexpected press when her son (Sam Trammell) reveals family scandals that would put the Barrymores to shame. $47.50–49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Previews begin 11/26 for a 12/8 opening. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Inappropriate—The Desisto School's musical teenagers return to Manhattan to show those fuddy-duddies over at *Rent* what youth culture sounds like now. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Runs 11/23–12/30. *Theatre Row Theatre, 424 W. 42nd St. (212-279-4200).*

Jolson & Co.—Al Jolson's legacy thrives in this new musical, starring Stephen Mo Hanan. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30. Previews begin 11/23 for a 12/9 opening. Through 1/2/00. *Theatre at Saint Peter's, 619 Lexington Ave., at 54th St. (212-239-6200).*

Savannah Bay—A new production of the Marguerite Duras play stars Ruth Warrick and India Blake. $35. Wed.–Sat. at 8:30, Sun. at 3. Previews begin 11/18 for a 11/22 opening. Through 12/19. *Theatre for the New City, 155 First Ave., bet. 9th and 10th Sts. (212-279-4200).*

Shyster—In this star-bright production of Bryan Goluboff's play, a young Israeli man battles a black tenant over the legacy of his father's building. Featuring Fisher Stevens, Annabella Sciorra, and Phyllis Newman; directed by Dante Albertie. $35. Tues.–Sat. at 8, Sat. at 3, Sun. at 5. In previews for a 11/30 opening. *Blue Heron Arts Center, 121 E. 24th St. (212-279-4200).*

Space—Tina Landau corrals abductees, a neuropsychiatrist, and a SETI researcher in her evocative piece on mortality, spirituality, and the limits of science. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews for a 12/5 opening. *Joseph Papp Public Theater, 425 Lafayette St (212-239-6200).*

The Iliad: Book One/King Lear—Aquila Theatre Company presents two classics in repertory, including a new translation of Homer's epic by Stanley Lombardo, set during World War II. $15–$25. Through 12/5. Call for schedule. *Clark Studio Theatre, 70 Lincoln Center Plaza (212-279-4200).*

Trudy Blue—Polly Draper stars as a Gotham novelist who decides to break out of her stultifying bookishness and embrace life in this manic city. $25–$30. Mon.–Sat. at 8, Sun. at 3. In previews for a 12/2 opening. *MCC Theater, 120 W. 28th St. (212-727-7765).*

True History and Real Adventures—Kathleen Chalfant, last seen in *Wit,* is back, and everyone is anxious to see if she'll be adored again when she returns to the stage in Sybille Pearson's new play. As excited as the rest of us, Angela Goethals plays a young Scottish woman who leads a ragtag band of teens on a cross-country road trip out West, where they finally meet Calamity Jane, played by Chalfant. $45.

Photograph by Joan Marcus.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Call for schedule. In previews for a 12/13 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

Y2K—Yep, they grabbed the title first. If the MTC had launched a Website, subscribers would be rich shareholders. In any case, Arthur Kropit's timely drama premieres with all of the paranoia and frenzy you could hope for, directed by Bob Balaban. $20–$45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 12/7 opening. *Lucille Lortel Theater, 121 Christopher St. (212-239-6200).*

Now Playing

Abby's Song—Paul Sorvino and Jackie Angelescu star in a new holiday musical about a shepherd girl and a tap-dancing angel in Montana. $35–$60. Tues.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2. Through 11/28. *City Center, W. 55th St. bet. Sixth and Seventh Aves. (212-581-1212).*

Ancestral Voices—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a reading only, so most actors will have scripts firmly in hand. $45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues., Wed., Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. A somewhat spotty evening, then, whose highlights, however, are high indeed. (Simon: 10/25/99.) $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8; Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. Through 11/30. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

The Country Club—Having cordially disliked Douglas Carter Beane's *As Bees in Honey Drown* by the Drama Dept., where Beane is artistic director, I expected little from his current Drama Dept. offering. Imagine my surprise: This play about Wasps in their late twenties who hang out in the Cub Room of a provincial Pennsylvania country club is both funny and moving, devilishly well observed, and niftily constructed. The dialogue is by turns glibly posturing, fumblingly poetic, cuttingly punchy, often covering up aches and voids beneath, and always right. (Simon: 10/4/99.) Jessica Stone has replaced Amy Sedaris. $30. Tues.–Fri. at 8, Sat. at 3 and 8. *Greenwich House Theatre, 27 Barrow St. (212-239-6200).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

The Dead—A musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. Richard Nelson did the book; Jack Hofsiss directs. $50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Through 11/28. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Dinner With Friends—Two married couples—Gabe and Karen, Tom and Beth—have been best friends for years. In their Connecticut home, Karen and Gabe, international food writers, are giving a dinner for Beth and Tom, which he doesn't attend. It emerges from the heartbroken Beth that he has left her for another woman. There is skillful construction here, as well as keen psychological insight. Margulies is a master of observing what might seem old hat with fresh eyes, hearing it with fresh ears. When the jealousy-racked Karen wonders about Beth's long-standing infidelity, "We saw them practically every weekend in those days; when would she have had time for an affair?" Gabe answers, "I don't know, during the week?" This is funny, especially as Matthew Arkin delivers it, but with an underscoring of wistfulness. *Dinner With Friends* is entertainment as succulent as it is sobering. (Simon: 11/22/99.) $25–$50. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

Eclipsed—*See Simon p. 137.* The Irish Repertory presents a drama about unwed Irish mothers. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/19. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

The Exact Center of the Universe—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. (Simon: 4/19/99.) $17.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. *Century Theatre, 111 E. 15th St. (212-239-6200).*

An Experiment With an Air Pump—Shelagh Stephenson's play deals with two groups of people in the same house in 1799 and 1999. One of the latter is descended from the former, and something strange connects the two groups. "Aha," you say, "she got that from Tom Stoppard's *Arcadia.*" Yes, and she makes no bones about it. Stephenson does a good job, which is what matters. Her play concerns stubborn problems: head versus heart, art versus science, the souring of love in marriage, the tantalizing survival of the past, and the transience or persistence of both fame and infamy. (Simon: 11/15/99.) $50. Tues.–Fri. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

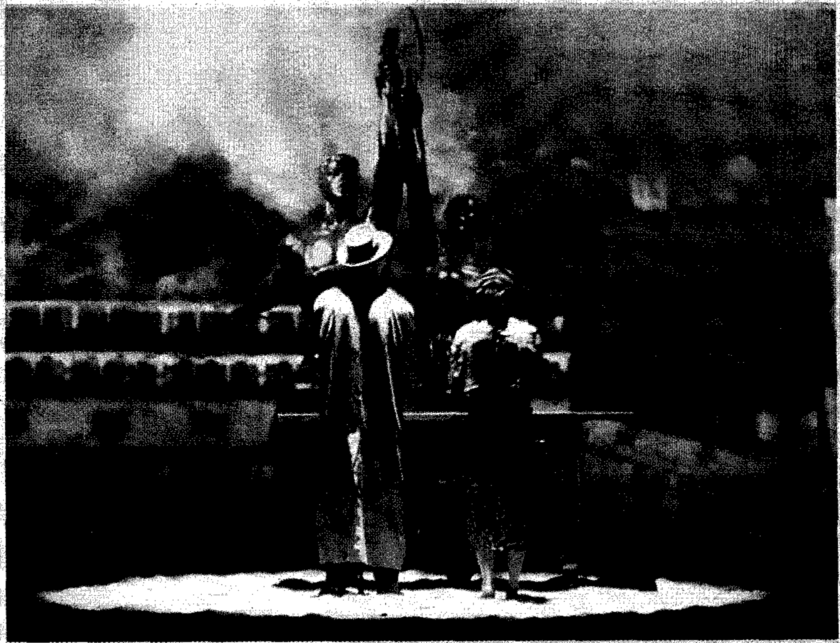
Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and Kenny, her teenage son from a former marriage, must imprint the facts of her life, only to have her forget them overnight. The evening explodes with laughter, magisterially provided by Robert Stanton, J. Smith-Cameron, Keith Nobbs, Patrick Breen, Marylouise Burke, Mark McKinney, and Lisa Gorlitsky. (Simon: 11/15/99.) $40. Tues.–Sat. at 7:30, Sat. and Sun. at 3. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

Ghosts—Henrik Ibsen's family tragedy, featuring Kathleen Garrett. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 8. *Century Center Ballroom Theatre, 111 E. 15 St. (212-279-4200).*

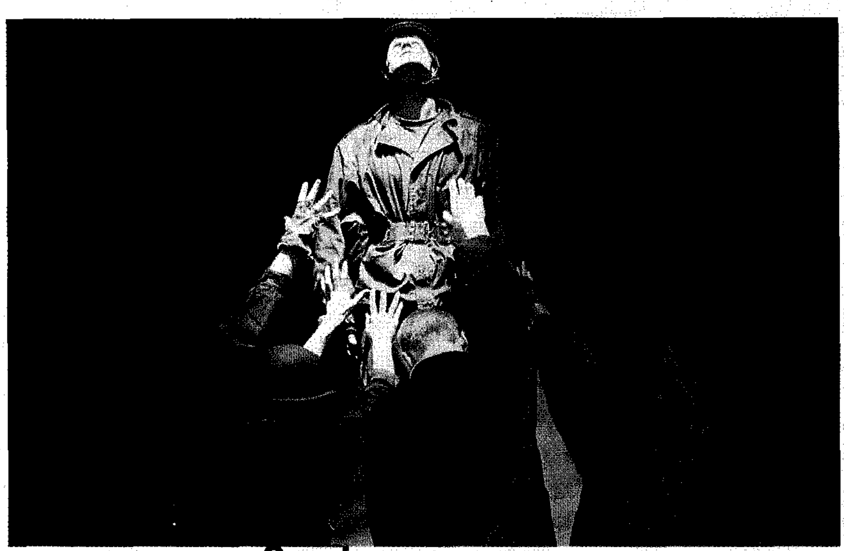
Give Me Your Answer, Do!—The Roundabout presents the New York premiere of Brian Friel's most recent play, about the rivalries between two writers—one

Opening
Wright Angles

In the tech-savvy *Geometry of Miracles,* Robert Lepage and his company, Ex Machina, use projections, stylized sets, music, movement, and dialogue to plot the intersections of mysticism and architecture; the works of Frank Lloyd Wright and the Russian philosopher Georgi Gurdjieff serve as sources. Opening November 30 at BAM. (See "Off Broadway.")



Photograph by E. Valette.



Opening Over Here

Aquila, the first mixed British-American theater company approved by Equity, presents 'King Lear' and a World War II adaptation of 'The Iliad: Book One' (pictured), opening November 22. (See "Off Broadway.")

with success and no self-respect, the other with self-respect and no success. Eight names shine over the marquee, including players Kate Burton, Michael Emerson, John Glover, and Joel Grey. $55. Tues.–Sat. At 7:30. Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; Ally Sheedy now plays the title character. $19.99–$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Sun. at 7. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Ice Island: The Wait for Shackleton—Marjorie Duffield's new play documents the lives of a group of men stranded in Antarctica. Lori Steinberg directs. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Melting Pot Theatre, 311 W. 43rd St. (212-279-4200).*

In the Blood—Inspired by Nathaniel Hawthorne's *The Scarlet Letter,* playwright Susan-Lori Parks presents her play about a struggling single mom. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/5. *Joseph Papp Public Theater, 425 Lafayette (212-239-6200).*

The Jazz Singer—A new musical version of the Samson Raphaelson play that Al Jolson made famous, presented by the Jewish Rep. $35. Tues.–Thurs. at 8, Wed. at 2, Sat. at 8, Sun. at 2 and 7. *Playhouse 91, 316 E. 91st St. (212-831-2000).*

John Gabriel Borkman—Pearl Theatre presents Henrik Ibsen's tough drama. $26–$33. Tues., Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk.* $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

A Klezmer's Tale: Yoshke Muzikant—Now that klezmer has overrun hipster joints on the Lower East Side, Eleanor Reissa directs a Folksbiene Yiddish Theatre production that sketches the life of poet and musician Muzikant. Starring Mina Bern. $30–$35. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/16/00. *Theatre Four, 424 W. 55th St. (212-239-6200).*

Maybe Baby, It's You—Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $35–$47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 6. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*

Morning, Noon and Night—Spalding Gray talks about his beloved family. $25–$45. Sun. and Mon. at 7:30. *Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

The Passion of Frida Kahlo—Priscilla López (*A Day in Hollywood, A Night in the Ukraine*) plays the artist Kahlo in Dolores Sendler's much-praised play. $45. Mon.–Sat. at 8, Sun. at 3. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner ninety minutes before curtain. Mon. at 8, Wed. at 2:30 and 8, Thurs.–Sat. at 8, and Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Stars in Your Eyes—With an assist from the Man in the Moon, six lost souls find love and clarity in this Kennedy-era musical. $49.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Stomp—A loud, aggressive, and energetic show. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Thwak—"We are bringing mime into the new millennium," proclaims one of the hilarious, kinetic Australian Umbilical Brothers. "And how are we doing it? With sound." $15–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae—Barbara Montgomery stars in this satirical look at black professional women who engage outlandish, outdated stereotypes of mammies. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Through 11/28. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his family. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc. returns for a second coming. $45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Watching My Hair Grow—A one-man show by the very bald world-champion baton twirler and Broadway dancer Jeff Shade. $32.50. Tues.–Thurs. at 8, Fri. at 7:30 and 10, Sun. at 3. Through 11/26. *Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

1839—GAle GAtes et al presents a massive multimedia performance incorporating puppetry, projections, and dance in its huge performance space, exploring images and the year of the camera's birth. $15–$25. Tues.–Sat. at 9. *GAle GAtes et al, 37 Main St., Brooklyn (718-522-4597).*

The Beard—Jean Harlow faces Billy the Kid in Michael McClure's avant-garde work. $12. Thurs.–Sat at 8, Sun. at 3:30. Through 12/5. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

God of Vengeance—Todo Con Nada's Aaron Belle directs a new translation of this Yiddish play by Sholem Ash. Mark Greenfield plays a brothel proprietor and father who craves a little respect. In previews for an 11/27 opening. $15. *Show World Theatre, Eighth Ave. at 42nd St. (212-269-4849).*

Gypsy of the Year Competition—Watch as *Footloose* dancers stomp on *Cats* dancers who claw at *Miss Saigon* soldiers who mow down the pistol-toters of *Annie Get Your Gun.* All proceeds from this chorus-member talent show benefit Broadway Cares/Equity Fights AIDS. $20–$300. 11/29 at 4:30, 11/30 at 4. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-840-0770).*

La Chunga—Fashion diva Shalom Harlow makes her theatrical debut in Mario Vargas Llosa's play. $15. Thurs.–Sun. at 8. *FC 29, 29 Second Ave. (212-971-1026).*

Poona the Fuckdog and Other Plays for Children—Subtle, life-affirming adult programming from the Adobe Theatre Company, directed by Jeremy Dobrish. $10. Wed.–Sun. at 8. Through 12/17. *Ohio Theater, 66 Wooster St. (212-279-4200).*

Refuge—Neil Pepe directs Jessica Goldberg's new play, in which an older sister is forced to take care of her siblings when her parents cut out of town. $25. Tues.–Sat. at 7, Sat. at 2, Sun. at 2 and 5. In previews for a 12/1 opening. Through 12/12. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

The Satellite Project—A festival of theater by women of color, featuring three works by Jacqueline Wade and works by Rosanna Yamagiwa Alfaro and Murielle Borst. $12. Call for schedule. Runs 11/26–12/5. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Shut Up and Love Me—That wild and crazy performance-art doyenne Karen Finley returns with her bizarre take on Kerouac's *On the Road.* $20. 11/20, 11/21, 11/26, and 11/27 at 11 P.M. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

Photograph by Peter Meineck/Aquila Theatre Company.

art

Cildo Meireles...E.W. Godwin...Thomas Struth

Photography
Paradise Found

In the past, German photographer Thomas Struth has chosen subjects that reveal an underlying man-made structure or social force—street scenes around the world, people in museums, portraits of acquaintances, and landscapes in Germany and Switzerland. Now, however, he's gone out of his way to find landscapes unaltered by man, giving nature's own imposing compositions their say in his recent large-scale photographs of the rain forest of Daintree, Australia (above, 'Paradise #3, Emmagen Creek') and primeval forests in Yaku-shima, Japan, and China's Hunan province. At Marian Goodman Gallery, 24 West 57th Street; through December 31.

Galleries
Solos
Madison Avenue and Vicinity

Milton Avery—A selection of paintings by the American modernist, whose unorthodox use of color and simplified, almost abstract images of figures and landscapes influenced Mark Rothko, Adolph Gottlieb, and other abstract painters; through 1/22/00. Knoedler, 19 E. 70th St. (212-794-0550).

Georg Baselitz—Wood-block prints from the sixties; through 12/16. Werner, 21 E. 67th St. (212-988-1623).

Wallace Berman and Robert Watts—Work from the sixties and early seventies by two artists who explored the dark side of Pop; through 12/10. Roth Horowitz, 160A E. 70th St. (212-717-9067).

Erwin Blumenfeld—Collages made in Amsterdam between 1916 and 1934 by the photographer, who later become known for his fashion work for *Vogue* and *Harper's Bazaar;* through 12/23. Ubu, 16 E. 78th St. (212-794-4444).

Marcel Duchamp—An exhibition curated by Francis Naumann of examples of the artist's replicated work, from regular and deluxe editions of *The Green Box* to various versions of *Boîte* and *Boîte-en-valise*, his famous portable museum; through 1/15/00. Moeller, 167 E. 73rd St. (212-988-4500).

Childe Hassam—A selection of oil and watercolor paintings and pastel drawings by the American Impressionist (1859–1935), including works that have not been previously exhibited; through 12/15. Adelson, the Mark Hotel, 25 E. 77th St. (212-439-6800).

Richard Hickam—New paintings; through 12/18. Stone, 113 E. 90th St. (212-987-4997).

Reeve Schley—New paintings and watercolors; through 12/23. Graham, 1014 Madison Ave. (212-535-5767).

Richard Serra—New works on paper; through 2/14/00. Gagosian, 980 Madison Ave. (212-228-2828).

Wlodzimierz Ksiazek/Rex Lau—Large-scale abstract paintings by a Polish-born artist/Recent paintings inspired by the artist's travels to the walled cities of northern Italy. Through 12/23. Kouros, 23 E. 73rd St. (212-288-5888).

57th Street Area

James Brooks—Four abstract paintings made by the artist in 1950; through 12/23. Washburn, 20 W. 57th St. (212-397-6780).

Arthur Wesley Dow—Paintings, watercolors, prints, and photographs by Dow (1857–1922) and by his students, among them Georgia O'Keeffe and Max Weber; through 1/25/00. Spanierman, 45 E. 58th St. (212-832-0208).

Donald Evans—Small paintings of postage stamps for imaginary countries by the American artist (1945–1977), who lived in Europe for most of his adult life and had his last New York exhibition in 1976; through 12/23. De Nagy, 724 Fifth Ave. (212-262-5050).

Sam Francis—Paintings and works on paper from the fifties characterized by fields of transparent cell-like forms and planes of vivid color; through 12/30. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Naum Gabo—The first gallery exhibition of the artist's work in America since 1953, of sculptures, paintings, and drawings executed between 1916 and 1975; through 12/11. Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Cildo Meireles—An installation by the Brazilian artist that takes its inspiration from a story he was told as a child, consisting of two ten-foot-square transparent cubes made of glass and aluminum that can be entered; through 12/23. Lelong, 20 W. 57th St. (212-315-0470).

William Tucker—New sculpture; through 12/11. McKee, 745 Fifth Ave. (212-688-5951).

SoHo and TriBeCa

Richard Artschwager—New paintings of imaginary landscapes and portraits set in the artist's signature frames; through 12/18. Lehmann Maupin, 39 Greene St. (212-965-0753).

Michael Craig-Martin—Recent large-scale wall paintings and works on canvas by the British artist; through 1/20/00. Blum, 99 Wooster St. (212-343-0441).

Y. Z. Kami—An installation of painted portraits of people paired with photographs of the facades of apartment houses, industrial structures, and desolate landscapes; through 12/4. Deitch Projects, 76 Grand St. (212-343-7300).

Jeff Koons—New mirrored wall pieces from the artist's "Easyfun" series; through 12/18. Sonnabend, 420 W. Broadway (212-966-6160).

Cathleen Lewis—Recent installations of photographs with text, drawings with text, and sculpture; through 12/18. C/R/G, 93 Grand St. (212-966-4360).

Gordon Matta-Clark—Works from the early seventies that involve recycling of materials and objects; through 12/24. Zwirner, 43 Greene St. (212-966-4952).

Issey Miyake—A survey of the clothing designer's work from the past 30 years; through 2/29/00. Ace, 275 Hudson St. (212-255-5599).

Frank Stella—New works, including a fiberglass architectural model, a large illusionistic mural painting, and a freestanding aluminum sculpture; through 12/11. Sperone Westwater, 142 Greene St. (212-431-3685).

Marilee Stiles Stern—Drawings created during the artist's psychotherapy sessions; through 1/8/00. Kind, 136 Greene St. (212-925-1200).

Lui Wei—Recent paintings by the Beijing-based painter; through 12/23. Tilton, 49 Greene St. (212-941-1775).

Photograph courtesy of Marian Goodman Gallery.

Thomas Woodruff—A two-gallery show of recent paintings; through 12/24, at P.P.O.W., 476 Broome St. (212-941-8642), and Debs, 529 W. 20th St. (212-647-7080).

Rob Wynne—Thread drawings on vellum, paintings, hand-glazed ceramic tiles, and hand-blown glass sculpture that draw on texts by Lois Aragon and André Breton, eighteenth-century decorative art, and art history; through 12/23. Solomon, 172 Mercer St. (212-941-5777)

Chelsea

James Aldridge—New paintings whose images reflect the artist's everyday encounters; through 12/16. Nosei, 530 W. 22nd St. (212-741-8695).

Radcliffe Bailey—New paintings that incorporate photographs of the artist's ancestors and his own photographs of African sculptures; through 12/23. Shainman, 513 W. 20th St. (212-645-1701).

Richmond Burton—Recent abstract paintings; through 1/1/00. Cheim & Read, 521 W. 23rd St. (212-242-77727).

Tony Feher—New sculptures inspired by consumer culture; through 12/23. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Martin Honert—Two large-scale sculptures inspired by the children's tale *The Flying Classroom;* through 12/24. Marks, 523 W. 24th St. (212-243-0200).

Joan Jonas—Recent video works and drawings and a selection of early photographs documenting the artist's performances; through 12/18. Hearn, 530 W. 22nd St. (212-727-7366).

Tricia Keightley—Paintings of abstract conglomerations of forms on monochromatic grounds; through 12/18. Eller, 529 W. 20th St. (212-206-6411).

Yayoi Kusama—Three large sculpture installations from the eighties and nineties; through 12/13. Miller, 508 W. 26th St. (212-366-47774).

Julian LaVerdiere—Models of wrecked ships and rockets; through 12/18. Kreps, 529 W. 20th St. (212-741-8849).

Fabian Marcaccio—An interior-exterior painting installation; through 12/23. Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Stephen Murphy—Digitally manipulated photographs of environments that read at first as faithful photographic reproductions of reality; through 12/23. 303, 525 W. 22nd St. (212-255-1121).

Stuart Netsky—Abstract paintings made with beauty products; through 1/29/00. Anderson, 453 W. 17th St. (212-463-0970).

Carl Ostendarp—Two large-scale paintings that create a single chromatic experience within the gallery; through 12/4. XL, 604 W. 22nd St. (212-462-4111).

Lari Pittman—New large-scale paintings on paper and wood panel that bare the structures of humankind, from the architecture of the human body to that of the urban landscape; through 12/23. Gladstone, 515 W. 24th St. (212-206-9300).

Richard Serra—A sculpture inaugurating the gallery's new Chelsea space; through 1/14/00. Gagosian, 555 W. 24th St. (212-228-2828).

David Shaw/Lilly van der Stokker—New work/Wall paintings. Through 12/22. Feature, 530 W. 25th St. (212-675-7772).

Pat Steir—New abstract paintings whose splashes of color were created through the Japanese technique of "flung ink"; through 1/1/00. Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Jim Torok—Small-scale realist portraits of the artist's friends; through 12/23. Maynes, 529 W. 20th St. (212-741-3318).

Rachel Whiteread—New sculptures, including a bronze sculpture cast from a porcelain mortuary slab and two cast-plaster bookshelves; through 12/18. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Thomas Woodruff—A two-gallery show of recent paintings; through 12/23, at Debs, 529 W. 20th St. (212-647-7080) and P.P.O.W., 476 Broome St. (212-941-8642).

Group Shows

Madison Avenue and Vicinity

C&M Arts—45 E. 78th St. (212-861-0020). "Figurative Art From the Twentieth Century"; through 12/4.

Shapolsky—152 E. 65th St. (212-452-1094). Paintings and sculptures by Celis, Miles, Reynal, Yamamoto; through 1/29/00.

57th Street Area

Baron/Boisanté—50 W. 57th St. (212-581-9191). Selected projects by Anderson, Baechler, Byron, Vital; through 12/18. Baron/Boisanté, 50 W. 57th St. (212-581-9191).

PaineWebber—1285 Sixth Ave. (212-713-2885). Fifty-two works from the collections of the Brooklyn Museum of Art, including works by Bacon, Diebenkorn, Rodin, others; through 12/23.

SoHo and TriBeCa

Exit Art—548 Broadway (212-966-7745). "Choice 99," works by emerging artists selected by Antoni, Goldin, Kearns, LeWitt, Sultan, and others; through 12/31.

Markey—55 Vandam St. (212-627-4446). Drawings from the seventies by Bochner, LeWitt, Mangold, Plimack Mangold, Moskowitz, Sandback, Tuttle; through 12/11.

Chelsea

Klagsbrun—526 W. 26th St. (212-243-3335). Wallace Berman's works exhibited alongside pieces by Koons, McCollum, Ruppersburg, Warhol; through 12/18.

Photography

Tina Barney—Twelve large-scale colors prints of Europeans and their estates; through 12/18. Borden, 560 Broadway (212-431-0166).

Brassaï—Photographs, including many from his first book, *Paris de Nuit,* from the artist's wife's collection; through 1/8/00. Houk, 745 Fifth Ave. (212-750-7070).

Anna Gaskell—New color photographs; through 12/18. Kaplan, 48 Greene St. (212-226-6131).

Timothy Greenfield-Sanders—More than 700 portraits of artists, dealers, critics, collectors, and people who have shaped the art world; through 12/18. Boone, 745 Fifth Ave. (212-752-2929).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Propaganda and Dreams: Photographing the 1930s in the USSR and US." A comparison of Farm Security Administration photography created in the U.S. and Socialist Realist pictures produced in the USSR; through 2/13/00.

Jana Leo—A photographic project that examines the way individuals modify the spaces they inhabit; through 12/18. Martz, 529 W. 20th St. (212-206-3686).

Newseum—580 Madison Ave. (212-317-7596), Mon.–Sat. 10–5:30; free. "*Vanity Fair* and the Birth of the Modern Age: Portraits, 1914–1936." Images of the celebrities of the day shot for the magazine by Abbott, de Mayer, Man Ray, Steichen, others; through 1/3/00. . . . "The Century in Times Square." The evolution of New York's most famous gathering place as told through photographs from the archives of the New York *Times;* through 1/29/00.

Floria Sigismondi—Photographs utilizing dramatic lighting, elaborate sets, and fantastic wardrobes; through 12/23. Gibson, 568 Broadway (212-925-1192).

Thomas Struth—New photographs of jungles; through 12/31. Goodman, 24 W. 57th St. (212-977-7160).

Jerry Uelsman—Recent photomontages and rare vintage work from before 1970; through 12/24. Miller, 20 W. 57th St. (212-397-3930).

Andy Warhol—"Stitched," photographs made by the artist between 1976 and 1986 in which he shot an image, duplicated it into sets of four or six, then had the prints stitched together with white thread on a sewing machine; through 12/30. Kasmin, 293 Tenth Ave. (212-563-4474).

Museums

American Craft Museum—"The Beaded Universe: Strands of Culture." The largest and most comprehensive survey of the art of beads, including beaded talismans; religious artifacts from the Buddhist, Christian, and Islamic faiths; and purses and costumes; through 1/30/00. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Body Art: Marks of Identity." The history of body art in the United States, Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. . . . "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An exhibition of 300 to 500 live, free-flying butterflies from Central, South, and North America housed in a vivarium that approximates the butterflies' natural habitat; through 2/28/00. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children (admission to "The Butterfly Conservatory" is by timed entry; tickets, which

Retrospective **Latin Americans have long displayed a flair for installation, none more so than Cildo Meireles, the influential Brazilian conceptual artist who began his career in the early sixties and has used such sensory stimuli as sound, color, touch, and smell to entice viewer interaction with his work. Along with sculpture and drawings, Meireles's first New York retrospective, "Cildo Meireles" (New Museum of Contemporary Art, 583 Broadway; through March 5, 2000), includes five of his room-scale installations (below, *Desvio Para o Vermelho,* or *Red Shift,* 1967–1984) and walk-through environments whose explorations of transparency, solidity, surface, and space create metaphors for his country's changing social, political, and cultural conditions. (A new Meireles installation, *Ku Kka Ka Kka,* is currently on view in a solo exhibition at Galerie Lelong, 20 West 57th Street, through January 15, 2000.)**

Photograph courtesy of the New Museum of Contemporary Art.

can be reserved in advance and include museum admission, are $14 adults, $8.50 children).

Asia Society—"China: Fifty Years Inside the People's Republic." A survey of images of China by 33 photographers from Asia, Europe, and the United States; through 1/2/00. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"E.W. Godwin: Aesthetic Movement Architect and Designer." Architectural drawings, designs for decorative arts, textiles, ceramics, wallpaper, and other works by the nineteenth-century British designer; through 2/27/00. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Amnesia." Works by sixteen artists from South America who explore themes of memory, loss, desire, mortality, and the temporal nature of the body; through 2/27/00. . . . "Recent Acquisitions From the Permanent Collection." Works by contemporary artists of African, Asian, and Latin American ancestry; through 2/27/00. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Sensation: Young British Artists From the Saatchi Collection." The much-discussed exhibition that originated at the Royal Academy in London, of paintings, sculpture, photographs, and installations by 42 artists, among them Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, and Rachel Whiteread; through 1/9/00. . . . "Eastman Johnston: Painting America." The first major exhibition of the nineteenth-century American artist's work in 25 years, including paintings and drawings of rural subjects, Civil War scenes, interior scenes, and portraits; through 2/6/00. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Sensation" is $9.75 adults, $7.75 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Two Views of Venice: Canaletto and Menpes." Fifty rare prints depicting scenes of Venice by Giovanni Antonio Canal (1697–1768), the celebrated Venetian painter, and Mortimer Menpes (1855–1938), an Australian-born British artist; through 12/19. . . . "The Work of Charles and Ray Eames: A Legacy of Invention." A major retrospective of works by the husband-and-wife team considered among the greatest designers of the twentieth century, featuring their furniture, buildings, toys, films, and photographs dating from the forties to the seventies; through 1/9/00. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia—"Thomas Schütte: Part III: *In Medias Res*"; through 2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18/00. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Another City for Another Life: Constant's *New Babylon*." Drawings, models, paintings, and other media produced by the visionary artist Constant for his futuristic *New Babylon* project; through 12/20. 35 Wooster St. (212-219-2166), Tues.– Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection—"Velázquez in New York Museums." An exhibition of the seventeenth-century Spanish master's portraits organized in conjunction with the Hispanic Society of America, including paintings from the collections of the Frick, the Metropolitan Museum of Art, and the Hispanic Society of America; through 1/16/00. . . . "Watteau and His World: French Drawing From 1700 to 1750." Works on paper by Watteau and by his forebears and followers; through 1/9/00. . . . "Constable's Salisbury Cathedral: Two Versions Reunited." An exhibition pairing two paintings by John Constable (1776–1837); through 12/31. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

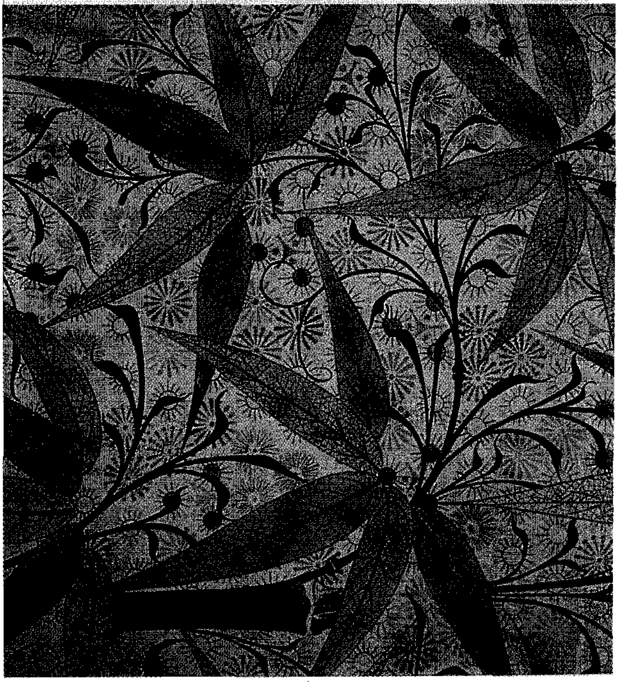
Grey Art Gallery—"Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman." Photographs, books, collages, films, and props by three women artists whose investigations into self-portraiture involves adopting identities from different social classes and geographic environments, "traveling" into the past and future, and transforming themselves into heroes, villains, mythological creatures, and other archetypes; through 1/29/00. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5 (gallery will be closed from 11/25–11/27 for Thanksgiving and from 12/24–1/4/00 for winter recess): $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Clemente." A retrospective of paintings, watercolors, pastel drawings, book illustrations, and sculpture spanning the seventies to the present by the Italian-born artist Francesco Clemente; through 1/9/00. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Jewish Museum—"John Singer Sargent: Portraits of the Wertheimer Family." A group of portraits of the London art dealer Ager Wertheimer and his family painted by the American artist between 1898 and 1908; through 2/6/00. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23/00. . . . "The Changing Face of Family: Photographs From the Collection of the Jewish Museum." Photographs illustrating the importance of family in shaping identities, by Avedon, Goldin, Hine, Steichen, Sultan, others; through 2/6/00. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Only the Best: Masterpieces of the Calouste Gulbenkian Museum, Lisbon." Works collected by the oil-industry pioneer and philanthropist Calouste Sarkis Gulbenkian (1869–1955) on loan from the Calouste Gulbenkian Museum, including European paintings ranging from the Renaissance to Impressionism, Egyptian sculpture, Roman medals, Islamic ceramics and textiles, illuminated manuscripts, eighteenth-century French furniture and silver, and objects by Lalique; through 2/27/00. . . . "Portraits by Ingres: Image of an Epoch." An international loan exhibition of portraits by Jean-Auguste-Dominique Ingres (1780–1867), whose paintings of France's ruling elite inspired such artists as Cézanne, Matisse, and Picasso; through 1/2/00. . . . "Carleton Watkins: The Art of Perception." An exhibition of works by the American landscape photographer (1829–1916) best known for his large albumen silver prints of Yosemite Valley taken in the 1860s; through 1/9/00. . . . "Rodin's Monument to Victor Hugo." Sculptures relating to Rodin's *Monument to Victor Hugo,* among them a terra-cotta sketch, a life-size portrait in marble, and bronze castings; through 1/2/00. . . . "Daido Moriyama: *Hunter*." Forty photographs by the Japanese photographer that were shot from the shadows and from the windows of a moving car and published as *Hunter* (1972), a book dedicated to Jack Kerouac; through 1/2/00. . . . "Egyptian Art in the Age of Pyramids." The first major museum presentation of the art of the Old Kingdom (ca. 2650–2150 B.C.), featuring approximately 230 masterpieces from the golden era of ancient Egyptian culture; through 1/9/00. . . . The Artist as Collector: Masterpieces From the C. C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family over the past twenty years; through 1/9/00. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/00. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; 11/27–1/9/00. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

On View *Though only 53 when he died in 1886, Edward William Godwin had already established himself as one of Britain's leading design reformers, an artist and intellectual whose efforts as an architect, designer, theater director, critic, and teacher embodied modernist ideals. "E. W. Godwin: Aesthetic Movement Architect and Designer" gathers more than 150 examples of the Victorian polymath's architectural drawings and designs for decorative arts, furniture, tiles, wallpaper (below, design for "Bamboo" wallpaper, 1872), and textiles. (Bard Graduate Center for Studies in the Decorative Arts, 18 West 86th Street; through February 27, 2000.)*



Photograph courtesy of the Victoria and Albert Museum, London.

El Museo del Barrio—“Pepon Osorio: *Transboricua.*” A multimedia installation on the theme of cultural identity in transition and transformation; through 1/9/00. . . . “Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements.” An overview of prints and posters created by artists who were active in the artistic and social struggles of the sixties and seventies; through 1/9/00. . . . “Vivan los Muertos!: Artwork Inspired by the Day of the Dead Celebration.” Paintings, drawings, and prints by California’s Bay Area-based Chicano artists; through 12/2/99. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—“Liberated Voices: Contemporary Art From South Africa.” Paintings, sculptures, installations, photographs, and videos made since the end of apartheid in 1994; through 1/2/00. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—“Millennial Dreams: Vision and Prophecy in American Folk Art.” An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14/00. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—“Modern Starts: People.” A survey of figural representation in early modernism, with works by Fernand Léger, Sol LeWitt, Pablo Picasso, Odilon Redon, and others; through 3/14/00. . . . “Modern Starts: Places.” Interpretations of site, both real and imagined, in paintings, sculpture, photographs, furniture and objects, with works by Paul Cézanne, Maria Fernanda Cardoso, Paul Gauguin, Henri Matisse, Georges-Pierre Seurat, and others; through 3/14/00. . . . “Modern Starts: Things.” An exhibition exploring the presentation and representation of ordinary and extraordinary objects, with works by Constantin Brancusi, Marcel Duchamp, Michael Craig-Martin, and others; through 3/14/00. . . . “Projects 69: Julia Jacquette.” Paper cups, plates, and napkins designed for MOMA’s Café/Etc., a new space in the museum’s lower level that combines multimedia projects, a bookstore, and a café; through 3/21/00. . . . “Projects 70: Shirin Neshat, Simon Patterson, Xu Bing.” Banners that play with the written word, displayed on the museum’s 53rd Street façade; through 5/1/00. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—“The New York Century: World Capital, Home Town, 1900–2000.” An exhibition of objects from the museum’s collection conceived by the design firm Pentagram; through 7/9/00. . . . “Forgotten Gateway: The Abandoned Buildings of Ellis Island.” A journey through Ellis Island’s past and present through the photographs of Larry Racioppo and Shirley Burden; through 2/13/00. . . . “Americanos: Latino Life in the United States.” An exhibition of photographs of Latinos by 30 prizewinning photographers from around the country; through 1/2/00. . . . “Fashion on Stage: Couture for Broadway Theater, 1910–1955.” Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—“Dazzling by Design: Fashion Jewelry by Kenneth Jay Lane.” A 40-year retrospective of more than 300 pieces created by the designer of costume jewelry; through 12/31. . . . “Unmistakably Mackie.” A retrospective of Bob Mackie’s fashion and costume designs; through 12/31. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—“Prague Architecture Through the Centuries.” An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; through 1/2/00. . . . “Mastery & Elegance: Two Centuries of French Drawings From the Collection of Jeffrey E. Horvitz”; through 12/12. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 students and seniors.

New Museum of Contemporary Art—“Cildo Meireles.” The first retrospective of the work of the internationally-known Brazilian artist, including room-scale installations and walk-through environments, sculptures, and drawings spanning thirty years; through 3/5/00. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8; $6, $3 artists, students, and seniors.

New York Public Library—“Seeing Is Believing: 700 Years of Scientific and Medical Illustration.” Works drawn from all of the library’s research centers, augmented by items on loan from the New York Academy of Medicine and other collections, ranging from medieval renderings of the universe to the first photograph of the moon; through 2/19/00. . . . “Sight/Insight: Visual Commentaries on the Physical World.” Prints, portfolios, and illustrated books by contemporary artists who have drawn inspiration from the natural and physical sciences; through 1/8/00. . . . “Berenice Abbott: Science Photographs.” Science-themed prints by the photographer; through 1/8/00. . . . “Adventures in Science and Exploration.” Humorous drawings by Charles Addams of perilous and bizarre discoveries by scientists and explorers; through 1/29/00. . . . “In Company: Robert Creeley’s Collaborations.” Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15/00. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society—“The Italians in New York: Five Centuries of Struggle and Achievement.” Clothing, objects, letters, photographs, and other materials documenting the lives of Italians in New York; through 2/20/00. . . . “$24: The Legendary Deal for Manhattan.” An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9/00. “Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society”; through 12/5. . . . “Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the the New-York Historical Society”; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—“Rudy Burckhardt: A View From Astoria.” Photographs of Queens and Manhattan by the late Swiss artist; through 1/2/00. . . . “Children of Berlin: Cultural Developments 1989–1999.” An exhibition featuring works by artists, art-based associations and publications, new-media pioneers, architects, fashion designers, club-life promoters, and others who make up Berlin’s cultural milieu; through 1/2/00. . . . “Minimalia: An Italian Vision in 20th-Century Art.” An exhibition exploring simplification and reduction in twentieth-century Italian art as seen in the works of Giacomo Balla, Francesco Clemente, Lucio Fontana, Michelangelo Pistoletto, and others; through 1/2/00. . . . “Sol LeWitt: Concrete Block.” An exhibit mapping the artist’s art-making process from preliminary drawings to wooden models to completed outdoor cinderblock sculptures; through 1/2/00. . . . “On Your Own Time.” Works by artists who explore the passing of time, among them Teresita Fernández, Ceal Floyer, Sabrina Mezzaqui, Roman Opalka, and Lawrence Weiner; through 1/2/00. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—“The Great Experiment: George Washington and the American Republic.” A selection of Washington’s books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California; the Morgan Library and the Gilder Lehrman Collection; through 1/9/00. . . . “Pierpont Morgan: Banker and Collector.” An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. . . . “Audubon and the Artist-Naturalist Tradition in America.” Rarely seen drawings and published volumes by John James Audubon, as well as a group of the artist’s letters; through 1/30/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—“Modern Odysseys: Greek American Artists of the Twentieth Century.” The first museum exhibition to survey the contributions of Greek-Americans to modern and contemporary art; through 1/30/00. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Smithsonian National Museum of the American Indian—“Instrument of Change: Jim Schoppert Retrospective Exhibition, 1947–1992.” Carved panels, sculptures, paintings, and poetry by the Tlingit artist; through 2/6/00. 1 Bowling Green (212-514-3712), 10–5 daily; free.

Studio Museum in Harlem—“Passages: Contemporary Art in Transition.” Installations, paintings, sculptures, photographs, prints, and mixed-media works by sixteen contemporary artists who have participated in the museum’s Artists-in-Residence program over the last three decades; through 1/17/00. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—“The American Century: Art & Culture 1900–2000.” Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum’s permanent collection and from private collections and public institutions around the world; through 2/13/00. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 1-877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—“Fred Tomaselli: Gravity’s Rainbow.” A site-specific wall piece that incorporates the artist’s trademark pills, hemp leaves, and photographic cutouts; through 1/7/00. . . . “Lee Boroson: Underpass.” A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17/00. 120 Park Ave. (212-878-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie’s—20 Rockefeller Plaza (212-636-2000). 11/29 at 10: “20th-Century Decorative Arts.” On view from 11/26. 11/29 at 2: “Tiffany: Innovation in American Design.” On view from 11/26. 11/29 at 3: “Barbra Streisand’s Property, Important American Arts & Crafts, Architectural Design, and Works by Louis Comfort Tiffany.” On view from 11/26. 11/30 at 10: “American Art.” On view from 11/27.

Christie’s East—219 E. 67th St. (212-606-0430). 11/27 at 10: “Important 20th-Century Design.” On view from 11/20. 11/30 at 10 and 2: “Western American & Arms and Armor.” On view from 11/26.

Sotheby’s—1334 York Ave., at 72nd St. (212-606-7000). 11/24 at 10:15 and 2: “Latin American Art.” On view from 11/19. 11/29 at 2: “19th-Century Fine Paintings.” On view from 11/24. 11/30 at 10:15 and 2: “Fine American Indian Art.” On view from 11/26.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

restaurants

Hot Plate...Candy Land...Pastis

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (212-274-0989). (I) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (212-965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the newly reopened Windows on the World complex, has become a popular meeting spot for downtown office workers and tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like baby fried calamari, sushi and sashimi, and vodka pizza. Live music Thursday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and an-

Opening
The Art of the Meal

Though it has been open for about two hours, Grace, with its high ceilings and long mahogany bar, exudes New York food history. The proprietors, Cory Hill and Fred McKibbin, were the headwaiter and the presiding mixologist at the much-missed Nosmo King, an early TriBeCa organic fine-dining spot. They speak with a curator's devotion about presenting classic cocktails, as opposed to what McKibbin refers to as "weird vodka things with weird fruits." With a lager refrigerator kept at 38 degrees and a separate ale fridge running at 46 degrees, Grace offers hops fanciers of all persuasions the opportunity to sip a beverage chilled to its most flavorful temperature. But the thing that interested me first in Grace is the exhibit of works by New York artist Allen Saalburg, who painted the murals for the barroom at Tavern on the Green and the original gourmet shop at Bloomingdale's. A close friend of Dorothy Parker, S. J. Perelman, and Marc Connelly, Saalburg often worked under the auspices of the WPA, during which time he designed the colorful concession carts at the Central Park Zoo. At Grace there are nine prints on exhibit that are Saalburg's colorized reinterpretation of the line drawings in *The Epicurean,* the collected recipes of Delmonico's, New York's first true haute cuisine establishment. As to the cuisine at Grace, three weeks before the doors opened, Tanya Holland, who has worked at Mesa Grill and Verbena, signed on as chef. She hopes to offer dishes like her trademark mango barbecued ribs and grilled wild-mushroom sandwich on the extensive grazing menu. (114 Franklin Street; 212-343-4200.)

PETER KAMINSKY

From left to right: McKibbin, Holland, and Hill say Grace.

Photograph by Kenneth Chen.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

other in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 Macdougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (212-334-2100). (M–E) AE, DC, MC, TM, V.*

Shanghai Tang in SoHo—After opening to critical and popular acclaim in Flushing, this Shanghai-Japanese hybrid is braving the fickle SoHo dining public. When you tire of yellow eel, blue crab, or the renowned soup dumplings, there's always the sushi bar. *77 W. Houston St. (212-614-9550). (I–M) AE, MC, TM, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentine menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

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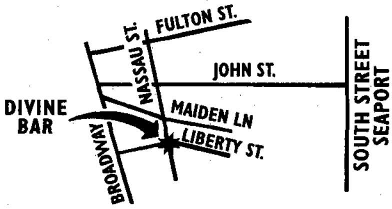

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Tennessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at $14.95. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (212-227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (212-509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 75-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune, even while they maneuver all three courses in the prix fixe, which starts at $24. Late-night dining, too. *13 E. 12th St. (212-741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (212-674-4140). (M) AE, DC, DS, MC, TM, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

C3 Restaurant—Henry James's Village was never like this: tequila-and-chili-cured salmon, steamed shrimp wontons with peanut sauce, lobster taco with jícama and tobiko roe, and plantain-crusted halibut are some of the dishes on the eclectic menu. Traditionalists can stop in for tea after a stroll through Washington Square Park. *103 Waverly Place (212-254-1200). (M) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

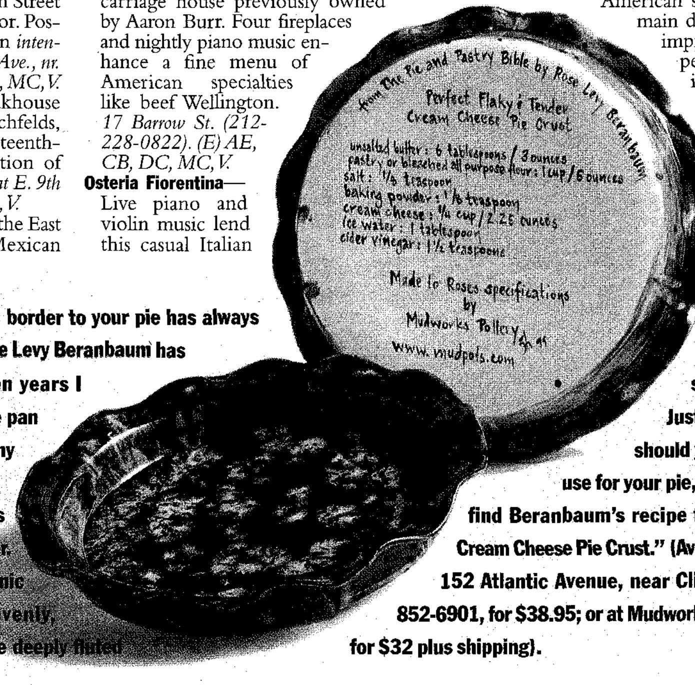
Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*


from The Pie and Pastry Bible by Rose Levy Beranbaum
Perfect Flaky & Tender Cream Cheese Pie Crust
unsalted butter: 6 tablespoons / 3 ounces
pastry or bleached all purpose flour: 1 cup / 5 ounces
salt: 1/8 teaspoon
baking powder: 1/8 teaspoon
cream cheese: 1/4 cup / 2.25 ounces
ice water: 1 tablespoon
cider vinegar: 1 1/2 teaspoons
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Shopping **If that perfectly fluted border to your pie has always eluded you, then the "Pie Priestess" Rose Levy Beranbaum has come to your rescue. "For the last ten years I dreamed about designing the perfect pie pan while baking hundreds of pie crusts for my book, *The Pie and Pastry Bible*," she says. Working in conjunction with Mudworks Pottery she finally came up with the answer. The handmade dark-brown glazed-ceramic pie pan absorbs and retains heat evenly, producing a crispy, flaky crust, while the deeply fluted edges enable even the first-time pie-maker to achieve a stunning decorative border. Just press the dough into it. And should you be unsure which recipe to use for your pie, turn the plate over and you'll find Beranbaum's recipe for "Perfect Flaky & Tender Cream Cheese Pie Crust." (Available at A Cook's Companion, 152 Atlantic Avenue, near Clinton Street, Brooklyn, 718-852-6901, for $38.95; or at Mudworks Pottery, www.mudpots.com, for $32 plus shipping).** **GILLIAN DUFFY**

Photograph by Dasha Wright Ewing.

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (212-645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave., at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

Photograph by Matt Salacuse.

Opening Twice as Nice

Christophe Lhopitault (pictured, right) and his Michelin-starred chef-partner, Jean-Yves Schillinger (left), aspired to Upper East Side formality when they opened the thriving Destinée two years ago. Now, they unwind a bit with their second venture, L'Actuel, at the Kimberly Hotel. Designer Jeffrey Beers overcomes hotel-restaurant anonymity with beechwood accents, mosaic tiles, sandblasted mirrors, and vibrant mohair and suede upholstery. Schillinger's grazing menu is equally enticing: French-style tapas (ham croquettes, snail skewers), seafood shot glasses (salmon tartare, marinated herring), assorted tartes flambées (Alsatian pizza), and grilled tartines (open-faced sandwiches) make lighter alternatives to entrées like beef goulash and veal fricassee. (145 East 50th Street; 212-583-0001.)

14th–42nd Streets, West Side

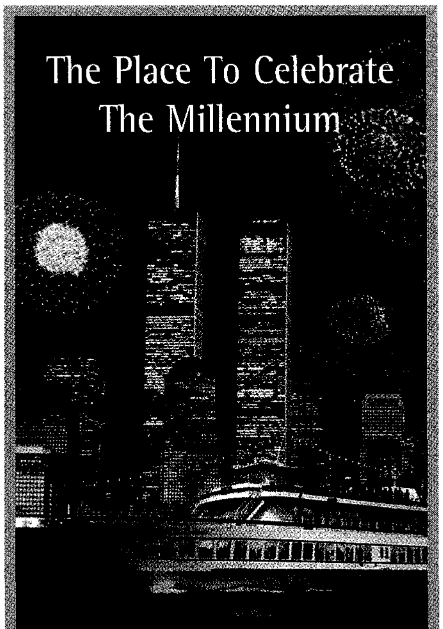
Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., bet. Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stim-



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parata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (212-691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese shrimp spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate chef John Tesar's New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Astra—This café and party space on the fourteenth floor of the D&D Building was conceived as a stylish room with a stellar view where Aureole could cater special events, and where designers who shopped the building could get a good lunch. The public is also welcome (lunch only) for tasty morsels like grilled salmon niçoise, creamless purée of wild mushrooms, and the Astra Blast—a dressed-up BLT. *979 Third Ave., nr. 58th St. (212-644-9394). (I–M) AE, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

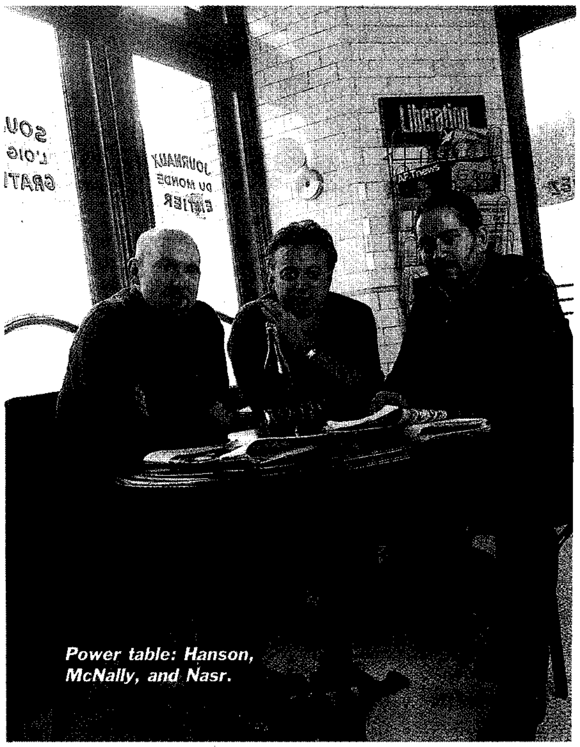
Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the

Opening

Crosstown Traffic

Reward yourself for enduring the puritanical vibes (and recurring family feuds) of Thanksgiving by recovering at Pastis, Keith McNally's much-anticipated contribution to the sizzling meat-market scene, opening this weekend. So what does the brand-new brasserie have that its SoHo sibling Balthazar doesn't? A bigger bar, a no-reservations policy, and such international incursions on the French theme as Welsh rarebit, roast lobster with fries, spaghetti carbonara, and—as befits McNally's British roots—beans on toast, all executed by Balthazar co-chefs Lee Hanson and Riad Nasr. (9 Ninth Avenue; 212-929-4844.)



Power table: Hanson, McNally, and Nasr.

Photograph by Warren Salowe.

rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (212-688-4646). (I–M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by the family who founded it in 1906. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (212-246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (212-246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Caffe Cielo—This comfortable theater district restaurant is named for the sky, visible not through a skylight in the ceiling but as a mural of one. The menu covers the familiar northern Italian territory of antipasto, salads, pastas, and grilled fish and meat. *881 Eighth Ave., nr. 53rd St. (212-246-9555). (M) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (212-869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (212-575-0808). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern

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I need a gift for the friend who's eaten everything.

"Everything in moderation" is the Great God Julia's motto. But I lurched totally out of control the day UPS delivered an old-fashioned uncut bar of Rocky Road. Oh, what splendid chocolate, what a walnut crunch. Thank Heaven for the sticky-sweet marshmallow that somehow tempers the unbearable richness. I insisted everyone—my trainer, the super, my assistant, the concierge, even the UPS man—take a chunk or two, but half the outsize bar still remained. Alone the next day, I finished it off, all the time pretending not to. This same Rocky Road has been boxed in old-timey red and white checks exclusively for Williams-Sonoma in time for holiday indulgence ($18). Find it stacked beside equally spiffy red tins of peppermint bark (layered semisweet and white chocolate encrusted with shards of candy cane) and handmade toffee in three flavors—dark chocolate with pecans, almond-studded milk chocolate, and white with macadamias (both $19.50). Available at all Williams-Sonoma stores.

barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at $14.95. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastiest gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (212-861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with

Photograph by Joe Scafuro.

tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

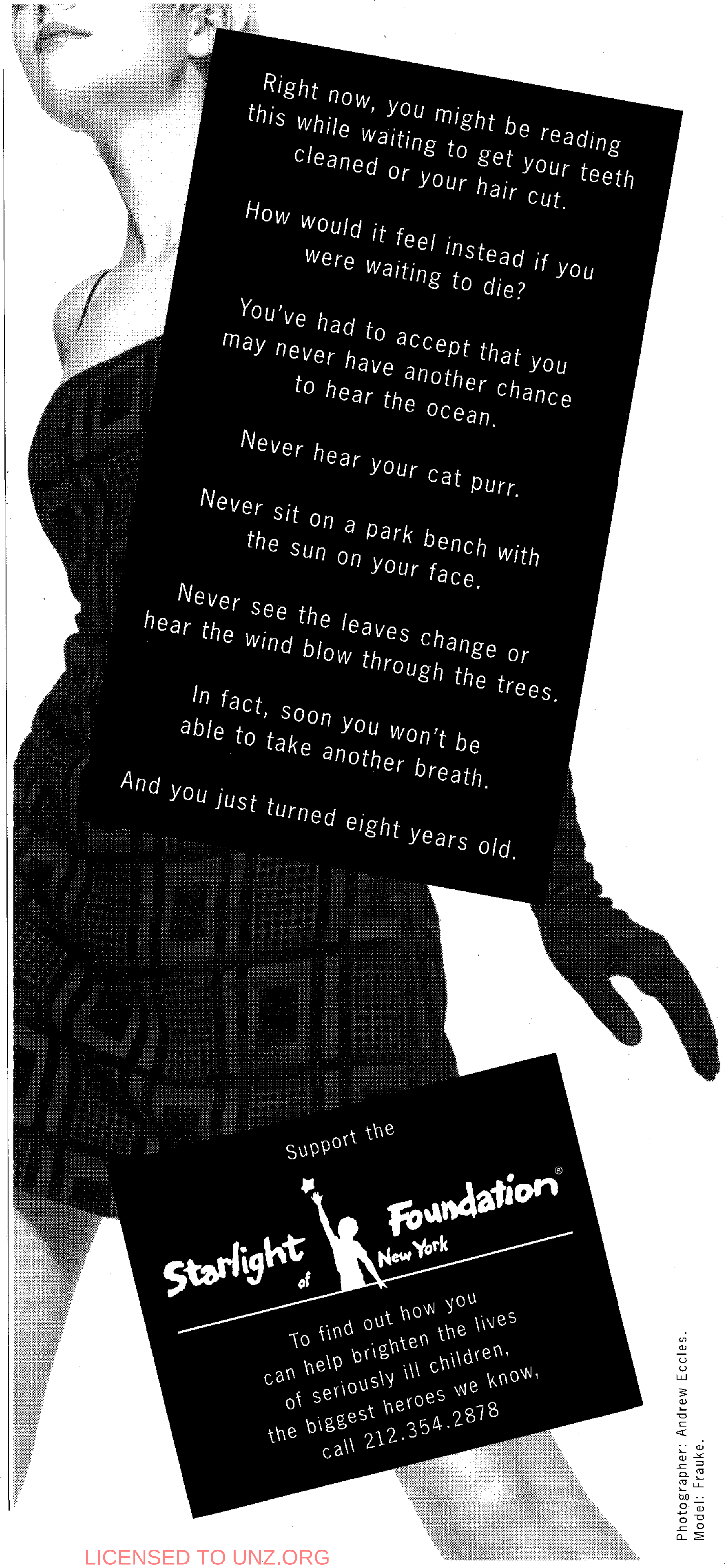
Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



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Concerts

Chicago—11/24 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $40.25–$60.25.*

"Fall Freak Out"—With Chic; Kathie Sledge of Sister Sledge. 11/26 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $25–$65.*

"George Shearing's 80th!"—With the George Shearing Quintet; Nancy Wilson; Dave Brubeck; Billy Taylor; Regina Carter; the John Pizzarelli Trio; Tito Puente. 11/30 at 8. *Carnegie Hall, 154 W. 57th St. (212-247-7800). $25–$62.*

Guster—11/27 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (212-307-7171). $18.50.*

Joe Strummer & the Mescaleros—11/23 at 8. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

Marc Cohn—11/23 at 8. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Lexington and Park Aves. (212-772-4448). $22.50–$32.50.*

"Music for the Plant III: A Concert to Benefit the Rain Forest Alliance"—With Robert Cray; Levon Helm; Angelique Kidjo; James Taylor. 11/29 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (212-307-7171). $50–$85.*

Natalie Cole—11/26 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500). $35–$65.* 11/27 at 8. *New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC). $35–$65.*

Small Stages

Arlene Grocery—11/23: Medicine Stick; the Irresponsibles. 11/24: Kitty Hawk; Jou Jin. 11/26: Frankenorange; Pop Mafia. 11/27: Steakhouse; One. 11/28: New Granada. *95 Stanton St. (212-358-1633). $.*

The Baggot Inn—11/23: Kokomo Joe; Amy & Sophia. 11/24: Chad Parson; Hip Ripper. 11/26: Go Robot Go; Stone Soul. 11/27: Danny Carlton; Live Honey. 11/28: Washington Square Acoustic Jam. 11/29: Acsticic Open Mike. *82 W. 3rd St. (212-477-0622).*

Bottom Line—11/28: Johnny Winter; Susan Angeletti. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—11/24: Buck Cherry. 11/26: Train. 11/27: Deep Banana Blackout. 11/28: Marc Almond. 11/29: The Aquabats; the Hippos. *6 Delancey St. (212-533-2111).*

CBGB & OMFUG—11/23: Prema; Joy Popper; Tet Offensive. 11/24: Wooden; Demon Speed; Immoral Fibers. 11/27: Velvet Mafia. *315 Bowery, at Bleecker St. (212-982-4052). $.*

Chicago B.L.U.E.S.—11/23: Blues Showcase. 11/24: Sugar Ray Norica. 11/25: Mason Casey. 11/26–11/27: Pinetop Perkins. 11/28: Martin Wright. *73 Eighth Ave. (212-924-9755). $.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 11/27: Giant Step presents "Ninja Tune & Jazz Fudge Records' Russian Percussion Tour" with D.J. Vadim; Mr. Thing and Killer Kela of the Scratch Perverts; plus Blu Rum 13. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. 11/23: Eleni Mandell; Sonya Hunter. 11/24: "Stella: A Night of Big Room Comedy." 11/26–11/27: Momus; Kahimi Karie; Kiki and Herb: "Do They Know It's Christmas?" 11/28: Jackie Beat: "How the Bitch Stole Christmas." 11/29: Kiki and Herb: "Do They Know It's Christmas?" *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—11/23: Steve Vai. 11/29–11/30: Luna. *17 Irving Pl. (212-777-6800).*

Joe's Pub—11/24: Eugene; Winefield. 11/26–11/27: Freedy Johnston. *425 Lafayette St. (212-239-6200).*

Knitting Factory—11/23–11/24: The Promise Ring; Burning Airlines. 11/26: Marc Ribot. 11/27: Howie Gelb; Belizbeha; Fat Mama. 11/28: Elysian Fields; Big Lazy. 11/29: James Blood Ulmer's Dr. Jekyll & Mr. Hyde Meltdown. *74 Leonard St. (212-219-3055). $.*

Mercury Lounge—11/23: Box of Birds. 11/26: Nobukazu Takemura; Brokeback. 11/27: Cementhead; Stage. 11/28: DB Leonard; Man Bite Dog. 11/29: Idlewild. *217 E. Houston St. (212-260-4700).*

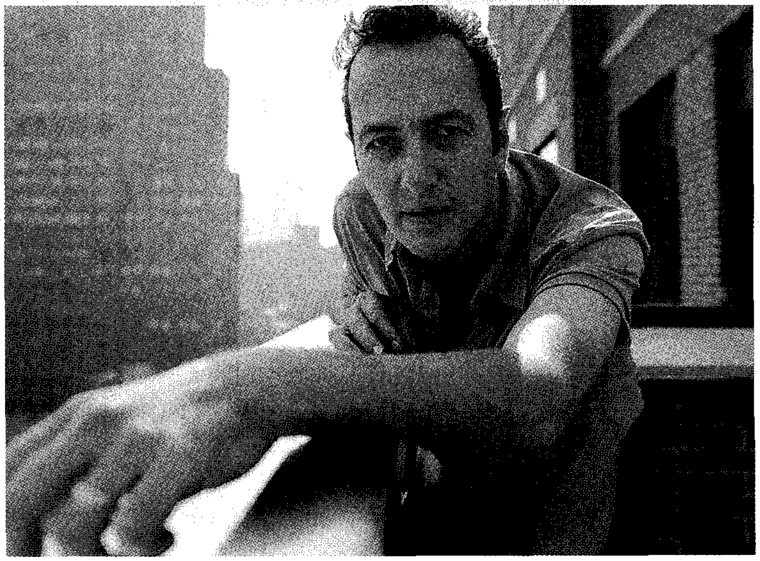
Rodeo Bar—11/23: Soozie Tyrell. 11/25: Roger Wallace's Hillbilly Heights. 11/27: The Kings of Nothin'. 11/28: Leanne Westover and Strange Cargo. 11/29: Western Caravan. No cover. *375 Third Ave. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 11/23: Ze Luis. 11/24: Krosfyah. 11/26: T. Vice. 11/27: Samba Novo. 11/29: Nacho Sanabria & Llanos with the MD Band. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 11/26: Strangefolk. 11/27: Jazz Mandolin Project. *161 Hudson St. (212-386-3600) $.*

Performance
Rock the Roseland

The Clash are celebrating their legacy with the long-awaited live album 'From Here to Eternity,' and their ska-punk sound is still heard everywhere from Rancid records to Will Smith singles. But guitarist Joe Strummer (pictured) was never one for mythmaking, and his new album 'Rock Art and the X-Ray Style' mixes dub reggae, funk, and three-chord rock. November 23 at Roseland. (See "Concerts.")



Photograph by Anthony Saint James.

Clubland

Alphabet Lounge—Saturdays: A great new house-music party called "School," with resident D.J.'s Melvin Moore and Neil Aline (of "BPM" and "Rendez-Vous") and producer Matthias Heilbroon. *104 Ave. C (212-780-0202).*

Baby Jupiter—11/23: Shivaree; Clark Gayton. 11/24: Mollygrub night, featuring Blueberry, Blue Kangaroo, and Lulu & the Trivits. 11/26: Gallowglass; Voice of the Turtle. 11/27: Topaz; Organic Thoughts. 11/29: Funny Female Comics; Rick Shapiro. *170 Orchard St. (212-780-0287).*

Baktun—A small way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Alternate Fridays: loved-up house music from D.J.'s Holmar and A. Gram at "N'Ice"; the friendly, long-running house-music party "Bang the Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Black Betty—A wondrously eclectic nightspot in Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning hip-hop, dance-hall reggae, and funk. Sundays: "Jazz on Sundays." Mondays: "Rhythm on Mondays"—anything with a groove, from Afro-Cuban jazz to sixties soul. *366 Metropolitan Ave., Williamsburg, Brooklyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramps is now a hot spot to groove to D.J.'s. And there's more good news: The new owners have already managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights. 11/25: "Subliminal Sessions" with French D.J.'s Cassius; Subliminal Records' D.J. Erick Morillo; Ani Phearce; Jocelyn Brown; Octahvia performing her hit "Big Love." 11/27: *Turntables on the Hudson* record-release party with D.J.'s Mariano and Nickodemus. *45 W. 21st St. (212-803-7859).*

Culture Club—As its name suggests, this downtown club is all about the eighties. Thursdays: "Flashhh-Back" with D.J. Grandmaster Flash. Fridays: "Here They Are Now," eighties music and occasional performances from the decade's icons. Saturdays: "Me! Me! Me!," total immersion in the "Me" decade made terrifyingly real by an actual Delorean that juts out from a *Back to the Future* movie poster. *179 Varick St. (212-243-1999).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays: drag queens and gay rock-'n'-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's great house-music party "Bang the Party" bi-weekly. 11/26: E-Man with guests. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-Vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: big name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesdays: "On!" offers a mod-influenced, *Austin Powers*–esque mid-week romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursdays: "Get a Life!" with D.J.'s Jackie Christie, Lady Bunny, and David Holland. Fridays: "Flash Fridays" with legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Sundays: "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. *158 Bleecker St. (212-420-1999).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesdays: "Jackie 60," the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped-Out Party Girls." Thursdays: the very gothic "Long Black Veil." Fridays: the ladies-only "Clit Club." *432 W. 14th St. (212-366-5680).*

The Roxy—11/25: Giant Step presents "Trancenight" with D.J.'s Paul Oakenfold and Dave Ralph. *515 W. 18th St. (212-645-5156).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Thursdays: "Midnight Turntable Knockers," a hard-core hip-hop party with D.J.'s like Doo Wop, Max Glazer, and S&S. Fridays: the main floor belongs to Hot 97's D.J. Enuff. Saturdays: D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house for "Speeed Saturdays." Sundays: A soulful house party called "Sunday Mass" with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 11/24: Big Bad Voodoo Daddy. 11/26: Crescent City Maulers. 11/27: The Jumpin' Gigolos. *240 W. 47th St. (212-921-1940).*

Tunnel—Drug-bust drama aside, Peter Gatien's massive West Chelsea space hasn't made much of an impact on the New York club scene. Promoters seem to come and go on a weekly basis, Danny Tenaglia decamped to Vinyl, and Gatien hasn't even bothered to compete with Twilo's marquee Friday nights. But if you feel compelled to make the trip to Twelfth Avenue, there are a few decent nights at the club. Saturdays: Hide from the weekender crowd at the gay (but often mixed) party "Kurfew." Sundays: Find out what America's jeeps will be bumping at D.J. Funkmaster Flex's street-wise Sunday party. *220 Twelfth Ave., at 27th St. (212-695-4682).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 11/26: Sasha & John Digweed. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K., Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: Renowned Japanese trance D.J. Tsuyoshi Suzuki. 11/25: Giant Step presents "Trancenight" with Paul Oakenfold; Dave Ralph. *6 Hubert St. (212-343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturday is the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).*

Performance

Luna Eclipse

"When I started out, everyone was on an indie label," says Luna singer-guitarist Dean Wareham (pictured, third from left). "None of us even dreamed of being on a major, *or even thought that was a remote possibility."* *Now Wareham may long for those by-*gone days. After having signed with Elektra Records in 1992, at the height of the music industry's Nirvana-inspired alterna-rock feeding frenzy, Luna was recently dropped from its contract—days after the label had sent out advances of what was to be the band's next album. "I wasn't shocked we got dropped," concedes Wareham. "But the timing was bad: Three months after we turned in the record, [Elektra CEO] Sylvia Rhone finally decided, *Oh, we're not gonna bother."* After months of anxious negotiating and thumb-twiddling, the New York foursome found a new home on Jericho Records—a tiny start-up distributed, ironically, by Elektra's distributor, Time Warner. "I can imagine the meeting with the higher-ups," jokes Wareham. " 'Wait—we just dropped these guys!' " The newly released *The Days of Our Nights* is practically the same album Luna turned in to Elektra, and it mostly serves up the same haunting, Velvet Underground–influenced minimalism that made Luna appealing to begin with. The most striking departure is the cover of Guns N' Roses' decidedly pre-Nirvana anthem "Sweet Child o' Mine," played as a whiskey-soaked lament. With Axl again visible, will it be the song that makes Luna's following as big as it is dedicated? Tough to say, but Wareham is betting that "It's entirely possible that Jericho's three employees will do a much better job for us than three floors of 75 Rockefeller Plaza." They've always been hometown heroes, but they *are* playing two nights at Irving Plaza, November 29 and 30. See "Small Stages."

Ethan Smith

Photograph by Michael Lavine.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 11/23: The Famous Duke Ellington Orchestra. 11/24: David Azarian Trio. 11/25–11/27: Trio Da Paz. 11/29: New York University Concert Jazz Orchestra. *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

Cornelia Street Cafe—Sets at 9. 11/27: George Garzone. *29 Cornelia St. (212-989-9319).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday. Kirk per-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

forms on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 11/23: Dave Bixler Quartet. 11/24: Jeff Lopez Quartet. 11/26: Brooklyn Boogaloo Blowout. 11/27: Rudesh Mhanthappa Quartet. 11/29: Tom Beckham Quartet. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 11/23–11/28: Lew Soloff; Danny Gottlieb; Mark Egan, Joe Beck Quartet. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: Hoagy Jazz, A Centennial Tribute to Hoagy Carmichael"—Informal lectures hosted by Arnold Jay Smith. 11/23: Bob Dorough. Tuesdays, 7:45–9:30. *The New School, 66 W. 12th St. (212-229-5873). $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 11/23–11/24: The Bill Charlap Trio. 11/26–11/28: The Ralph Peterson Fo'tet. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 11/26: Michael Hashim's Bulletin D. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays: Stan Ulano's Swing Band. Wednesdays: The John Gill Band. Thursdays: Stan Rubin's Big Band featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz Quintet. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/23–11/28: Brad Mehldau Trio. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton; DC Benny; Jim Gaffigan; Robert Kelly; Jordan Rubin; Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. *1626 Broadway, near 49th St. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 11/28: Colin Quinn; Allan Havey; Mitch Fatel; Greg Giraldo; Jim Norton; Tom Papa. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., near 81st St. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., near 61st St. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Sun.: The Howard Fishman Quartet. Through 12/25: Andrea Marcovicci. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 11/27: Karen Mason. *450 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45; $60. Tues.–Sat., Bobby Short plays two shows nightly, at 8:45 and 10:45; $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs works by Gershwin, Van Heusen, Arlen, and Rogers in "Where or When?" Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

Danny's Skylight Room—$20; $15 minimum. Through 11/28: Gloria Stevens and John Wallowitch in "Back on the Town With Berlin and Wallowitch." *346 W. 46th St. (212-265-8130).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays at 8:30: "The Next Big Broadway Musical," an improvised comedy. $10 cover; two-drink minimum. *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein's brand-new cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Feinstein appears twice nightly, at 8:30 and 11. Tickets are $60; $50 minimum. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Wed.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. $30 cover; $20 minimum. 11/24 and 11/28: Toni Lamond's "Still a Gypsy." *363 W. 46th St. (212-586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 11/23: Robert Locke in "Forever Yours." 11/26: Ruby Rims presents "Teddy Care Benefit 1999." 11/27: Judy Kreston and David Lahm in "Portrait of the Artist." 11/28: Nanci Collyer and David Lewis sing the songs of sir Noël Coward. 11/29: Irina Maleeva in "Irina Abroad." *169 Eighth Ave., at 18th St. (212-929-5410).*

Performance Entrance-ing

D.J. Paul Oakenfold (pictured) has a rock-star-size ego, an obsessed following that stares at him as he works the turntables, and his very own entry in the 'Guinness Book of World Records' as the most successful club D.J. in the world. November 25 at the Roxy, he'll likely also have the dancers waving their lighters in the air as he spins crowd-pleasing house and ethereal trance music. (See "Clubland.")

in concert

The Philharmonic Goes Completely Copland

Classical Music

Kremerata Baltica—Violinist Gidon Kremer, violist Ula Ulijona, and cellist Marta Sudraba perform Vasks, Morricone, Kancheli, Schnittke, and Piazzola, 11/23 at 8. *Alice Tully Hall, Lincoln Center (212-721-6500); $35.*

Ovidiu Marinescu, Cello—Works by Ravel, Poulenc, and Fauré, with pianist Kenneth Boulton, 11/23 at 8. *Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.*

Completely Copland— Everything Aaron ever wrote will be performed in the next three weeks. Kurt Masur conducts *Symphonic Ode,* Clarinet Concerto, *Inscape,* and Four Dance Episodes from *Rodeo,* with clarinetist Stanley Drucker, 11/24 and 11/27 at 8. Conductor Miguel Harth-Bedoya and musicians of the New York Philharmonic join Masur and Drucker in *Appalachian Spring* and other compositions, 11/27 at 2. *Avery Fisher Hall, Lincoln Center (212-721-6500); $14–$77.*

Bargemusic—Pianist William Wolfram plays Schumann, Schoenberg, and Fauré, 10/25 at 7:30 and 10/28 at 4. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083); $23.*

Russian Chamber Chorus—Nikolai Kachanor leads Tchaikovsky's *Liturgy of St. John.* 11/27 at 2. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $32.*

Grigory Sokolov, Piano—Works by Froberger, Beethoven, and Chopin, 11/27 at 8. *92nd Street Y, 1395 Lexington Ave. (212-996-1100); $30.*

Denyce Graves, Mezzo—Works by Puccini, Bizet, Saint-Saëns, Brahms, Santoliquido, and de Falla and several spirituals, with pianist Warren Jones, 11/28 at 3. *Prudential Hall, New Jersey Performing Arts Center, Newark (888-466-5722); $10–$46.*

Vesselina Kasarova, Mezzo—Works by Schumann, 11/28 at 2. *Alice Tully Hall, Lincoln Center (212-721-6500); $40.*

MidAmerica CyberChorus—John Rutter conducts Handel's *Messiah,* and Paul Brandvik conducts English, French, and German carols, 11/28 at 2. John Leavitt and Linda Spevacek conduct their own holiday music, and Jonathan Willcocks conducts Bach's *Magnificat in D major,* 11/28 at 8. The CyberChorus and the New York Philharmonic perform Reineke, Mozart, and Riegger, 11/29 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $16–$68.*

New York Chamber Symphony—Gerard Schwartz conducts mezzo Angelika Kirchschlager and clarinetist Jon Manasse in works by Pfitzner, Mahler, Busoni, and Schubert, 11/28 and 11/29 at 8. *Alice Tully Hall, Lincoln Center (212-721-6500); $35.*

Opera

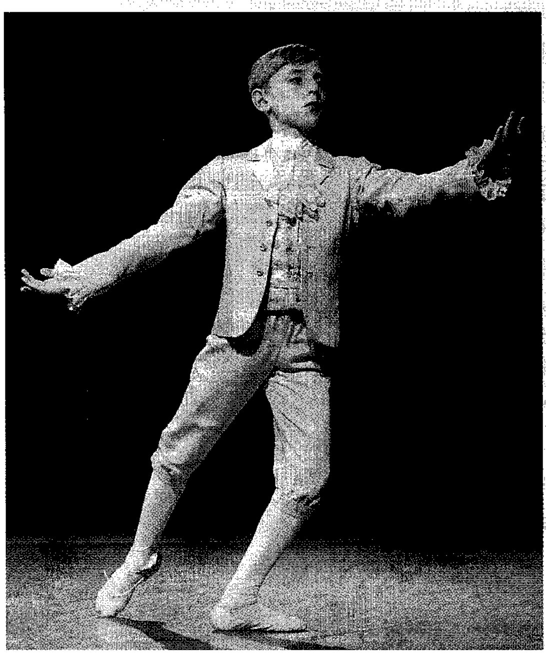
Amato Opera—Bizet's *Carmen,* 11/21 at 2:30, 11/26 and 11/27 at 7. *319 Bowery (212-228-8200); $25.*

Metropolitan Opera—*Otello,* 11/23 and 11/27 at 8; *Mefistofele,* 11/24 at 8 and 11/27 at 1:30; *Tristan und Isolde,* 11/26 and 11/29 at 7. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$275.*

Previews

Mini-Misha

"All of you will listen, and I will tell you *everything.*" Zakary Yermolenko, a 12-year-old student at the School of American Ballet, mutters the words as he gallantly mimes their equivalent—despite the plaster cast encasing his broken right arm. He's rehearsing his role in George Balanchine's *The Nutcracker,* which the New York City Ballet is performing November 26 through January 2, by which time his arm will be as mobile as the rest of his athletic body. After three years playing the production's naughty little brother, Zak (pictured) has graduated to princely responsibilities, which include partnering the young heroine (danced by the 8-year-old daughter of a stagehand), emerging victorious from a fierce battle with marauding mice and their seven-headed king, and recounting these exploits in a mime monologue that Balanchine himself performed as a boy in Mother Russia. Zak is not your average ballet brat. Extremely small for his age, with a face as soulful as that of the young Anna Pavlova, he infuses his performance with the haunting poetry of the ballet's Tchaikovsky score and the E.T.A. Hoffmann tale that inspired its libretto. Garielle Whittle, who chooses and rehearses SAB youngsters for children's roles in NYCB productions, says of him, "You notice Zak immediately: his bearing, his intensity, his *mystery.* He just takes over the stage." Born in Moscow, Zak remembers nothing of his native land, having moved to the States as a toddler, but he's fluent in Russian, which he often speaks at home in Brighton Beach. He began his ballet training locally at age 8 and now couples his schoolwork (he's a seventh-grader) with rigorous daily classes at SAB. Asked if he expects to make dancing his life's work, Zak replies stoutly, "I want to be a star, I want to be famous, I want to be—*elegant.*" (See "Dance.") TOBI TOBIAS



Dance

Suzanne Farrell—Leads a new generation of sylphs in works by Balanchine, Béjart, and Robbins, 11/25 and 11/26 at 7, 11/27 at 2 and 7, and 11/28 at 3. *The New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$20.*

Fresh Tracks—Six lucky emerging choreographers, chosen by open audition, get to strut their new stuff professionally, 11/26 and 11/27 at 8, 11/28 at 3. *Dance Theater Workshop, 219 W. 19th St. (212-691-6500); $15.*

New York City Ballet—Since its premiere in 1954, George Balanchine's *The Nutcracker* has grown bigger if not better. This year's 45 shows feature 50 kids, a one-ton tree, and a quarter of a million watts of lighting, 11/26 at 8, 11/27 at 2 and 8, 11/28 at 1 and 5. Through 1/2/00. *New York State Theater, Lincoln Center (212-307-4100); $15–$82.*

Mary Anthony Dance Theatre—Works by Mary Anthony, Kun-Yang Lin, Mary Ford, and Bertram Ross, 11/27 at 3 and 8, 11/28 at 2. *Theater of the Riverside Church, 120th St. and Riverside Dr. (212-674-8191); $15.*

Improvisation Festival/NY—Doug Elkins, Aleta Hayes, Yvonne Meier, Bebe Miller, Pooh Kaye, Sally Silvers, and the Dancemakers Kids make stuff up on the spot (onstage!) to benefit Movement Research *The Great Hall at Cooper Union, 7 E. 7th St. (212-539-2611); $15, or $35 for performance and party at Marion's.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Len Irish.

the mix

Norman Rockwell...Chocolate Fair...Turkey Trot

John Leonard's TV Notes

Norman Rockwell: Painting America (11/24; 8 to 9:30 P.M.; Channel 13) seeks, with the strenuous help of Jamie Wyeth, Steven Spielberg, Robert Hughes, and Jerry Della Femina—talk about your post-modern lists!—to rehabilitate the magazine artist's reputation from its durance vile in middle-browse. And this latest installment of the "American Masters" series almost persuades us. After all, upon the occasion of his third marriage, he did at least discover social issues like civil rights. But isn't it odd that public television over the past decade or so has worked so hard to make us feel comfortable and superior about vulgar enthusiasms for which public television used to make us feel guilty?

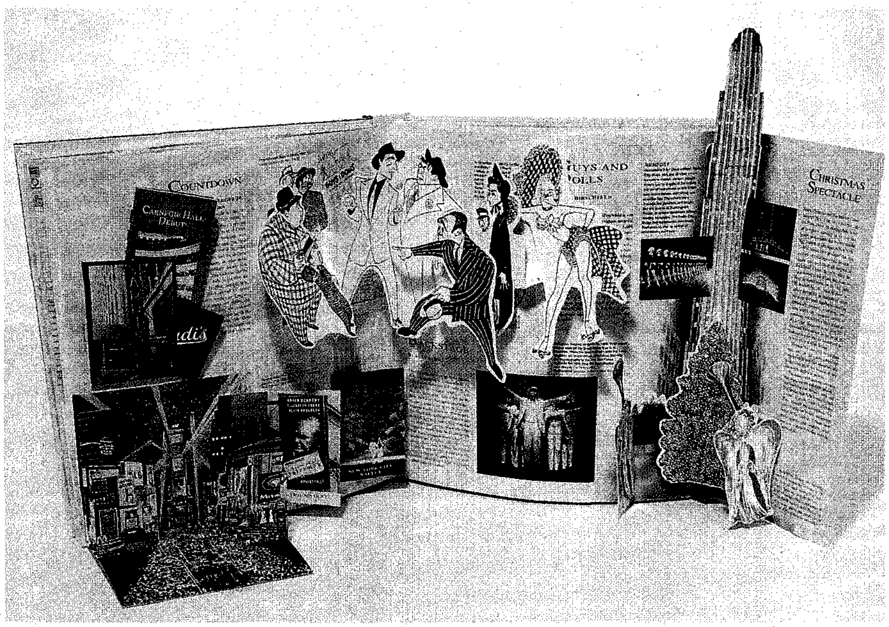
Song of Hiawatha (11/25; 6 to 8 P.M.; Showtime) brings back Henry Wadsworth Longfellow on the very Day of the Big Bird. Graham Greene guides Michael Rooker as a fur trader and David Strathairn as a priest through the forest primeval to sell some pots and pans and guns to the Ojibway and maybe hook up with a Hiawatha impersonated by the Native American rapper Litefoot. Only the priest will meet the chief, after we've heard Hiawatha's oddly Oedipal story—he killed his father to avenge his mother and went on to discover not only corn but also Minnehaha (Irene Bedard, a genuine cupcake). Fun, even if it's supposed to be good for us.

Ricky Martin: One Night Only! (11/26; 8 to 9 P.M.; CBS) is the third and least of several holiday musical specials on CBS, with much-too-cherished cameo appearances by Carlos Santana and José Feliciano against a New York City skyline backdrop, with the Menudo Boy Wonder doing at length what was lots of fun at the last Academy Awards but has turned so quickly into a bump-and-grind shtick that it makes you want to give up cable.

American Prophet: The Story of Joseph Smith (11/26; 9 to 11 P.M.; Channel 13) is a sort of prequel to the surprisingly successful 1997 documentary *Trail of Hope: The Story of the Mormon Trail,* from the same production team of producer-director Lee Groberg, writer Heidi Swinton, and cinematographers T. C. Christensen and Mark Goodman. Mark Peckham is the voice-over of the prophet to whom the golden tablets were revealed, after which he would be lynched. Gregory Peck narrates. Dr. Gordon Wood and many other academics say interesting things while we look at extraordinary pictures and wonder about angels and utopias.

In Print
Reach for the Sky

The art of Jules Feiffer, Red Grooms, and Al Hirschfeld and the writings of consummate New Yorkers from E. L. Doctorow to Nora Ephron are only window dressing for the real attraction in 'The New York Pop-Up Book.' Glorious little paper replicas of the city's highlights, like a tiny Brooklyn Bridge hanging on threads and an intricately tiered mini Grand Central, are so charming you will have difficulty passing this book along to your kids.



Photograph by Michael Kraus.

Lectures and Panels

"Champagne Literacy"—11/27 at 3 P.M.: Ed McCarthy, author of *Champagne for Dummies,* dispels your champagne angst just in time for New Year's Eve. Chelsea Wine Vault, 75 Ninth Ave. (212-462-4244); free.

"The End of German Culture"—11/30 at 8 P.M.: A lecture with Wolf Lepenies, rector of the Institute for Advanced Study in Berlin. The New York Public Library's Center for Scholars and Writers, Fifth Ave. at 42nd St. (212-930-0084); free.

"Reel Pieces: At the Movies"—12/2 and 12/6 at 7:15 P.M.: After screenings of their films, renowned artists including Anjelica Huston and Stanley Tucci discuss their work with Annette Insdorf, director of Columbia University's film-studies program. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $20.

The Written Word

"At Home With Art"—11/23 at 12:30 P.M.: A look inside the homes of contemporary-art collectors. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

David Gates and Linda Wolfe—11/29 at 6:30 P.M.: Reading from *Preston Falls* and *Love Me to Death* in conjunction with the National Book Critics Circle Readings. The New School, 66 W. 12th St. (229-5488); $5.

Bobbie Ann Mason and Mary Robison—11/29 at 8 P.M.: Reading from recent work. Mason is the author of *Shiloh and Other Stories, Love Life, Feather Crowns,* and *Midnight Magic: Selected Stories.* Robison's works include *Days, An Amateur's Guide to the Night, Why Did I Ever,* and *Believe Them.* 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $12.

Flavia Alaya—11/29 at 7:30: Reading from *Under the Rose: A Confession.* Barnes & Noble, 4 Astor Place (212-420-1322); free.

Kimiko Hahn and Sekou Sundiata—11/29 at 7:30 P.M.: Reading from recent work. KGB, 85 E. 4th St. (212-505-3360); free.

Douglas Goetsch and Jacqueline Waters—11/29 at 8 P.M.: Reading from their poetry; Goetsch's new book is *Nobody's Hell.* Poetry Project/St. Marks Church, 131 E. 10th St. (212-674-0910); $7.

Tours

"Glorious Gramercy Park"—11/27 at 2 P.M.: Get to know this beautiful, exclusive neighborhood that was once a swamp. Stops include the former homes of Edwin Booth, John Garfield, and Margaret Hamilton, a.k.a. the Wicked Witch of the West. Meet in front of the Gramercy Park Hotel, 52 Gramercy Park North (212-969-8262); $10.

"The Central Park South Neighborhood Walking Tour"—11/28 at 2 P.M.: Stops include Grand Army Plaza, the Harmonie Club, the Knickerbocker Club, Columbus Circle, Alwyn Court, and the Central Park Zoo. Meet at the northwest corner of 58th St. and Fifth Ave. (212-979-2388); $10.

"How Art Captured a Community: SoHo Then and Now"—11/28 at 1 P.M.: Investigate SoHo's changing scene from seventeenth-century servants and nine-

GAME WEEK

HOME ▨ AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							▨ ARZ FOX 1 P.M.
JETS							IND CBS 4 P.M
ISLANDERS		CAL METRO 9 P.M.				▨ WAS MSG 7 P.M.	BOS FSNY 7 P.M.
RANGERS			TB MSG 7:30 P.M.		FLA MSG 7:30 P.M.		
DEVILS			ANA MSG 10:30 P.M.	PHO FSNY 8:30 P.M.			SJ FSNY 10:30 P.M.
KNICKS		LAC MSG 10:30 P.M.				▨ ORL MSG 1 P.M.	
NETS		SAC FSNY 10:30 P.M.	GSW FSNY 10:30 P.M.		LAL FSNY 10:30 P.M.	PHO FSNY 10:30 P.M.	
	11/22	11/23	11/24	11/25	11/26	11/27	11/28

teenth-century shops to twentieth-century artists' lofts and chic boutiques. Meet at the southeast corner of Houston and Lafayette Sts.(212-242-5762); $12.

"Scene on TV"—Saturdays and Sundays at 10 A.M., noon, 2 P.M., and 4 P.M.: Where did the Jeffersons move on up to? What is that beautiful building (with an impossibly large apartment) that houses Monica, Rachel, Joey, and Chandler? Find out, and see the spots shown in *Law & Order, NYPD Blue, Spin City, Cagney & Lacey, Seinfeld,* and other New York–set shows on this air-conditioned mini-bus tour. Meet at the Museum of Television & Radio, 25 W. 52nd St. (212-410-9830); $15.

Afternoon Tea and Home Furnishings—Saturdays at 11 A.M.: Sample teas and scones and sandwiches from around the tea-drinking world and then tour the antique home furnishings of the city. For reservations and meeting location, call 732-636-4650.

The Mystical World of Hasidim—Sundays at 9:30 A.M.: A round-trip bus and walking tour during which you'll experience a Hasidic synagogue, the writing of a Torah scroll, a library, and a kosher-deli lunch. Meet at the New York Public Library, 42nd St. and Fifth Ave. (800-838-TOUR); $36.

Foods of New York—Daily at 11:30 A.M.: A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for dates and additional information; $20.

Metropolitan Opera Backstage—Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 212-769-7020 for reservations; $8.

Events

"Second Annual Chocolate Fair"—11/26–11/29: Be among the thousands to forsake football and leftover turkey in favor of wallowing in chocolate. Featuring panel discussions and demonstrations by François Payard, Jacques Torres, Wayne Brachman, and Andrew Shotts and brands like Perugina-Baci, El Rey, Scharffen Berger, and Neuchatel. The Metropolitan Pavilion, 123 W. 18th St. (877-246-2638); $8–$12.

"The International 20th Century Arts Fair"—11/27–12/1: The finest in contemporary clocks, furniture, glass, lighting, jewelry, paintings, photography, posters, radios, sculpture, silver, and textiles from Santa Fe to Paris. The Seventh Regiment Armory, Park Ave. at 67th St. (212-642-8572); $15.

Benefits

"Arts & Business Council Annual Dinner Gala"—11/22 at 7 P.M.: Honorees include John Sykes, Stephen Stamas, Paul Taylor, Barbara Cook, and Will Barnet. Mike Wallace emcees. The Plaza Hotel, 768 Fifth Ave., at 59th St. (212-686-9632); $1,000–$25,000.

"Annual Academy of the Arts of Guild Hall Awards Dinner"—11/30 at 7 P.M.: Cocktails and dinner to honor Robert A.M. Stern, Barbara Goldsmith, Gwen Verdon, and Joseph Cullman III. The Plaza Hotel, Fifth Ave. at Central Park South (516-324-0806); $500–$15,000.

Exhibitions

"Cold War Television"—Through 12/26: A screening package with excerpts from the documentary *When Television Was Young*, blacklisted writer Abraham Polonsky's *You Are There: "The Crisis of Galileo,"* and *The Defenders: "Blacklist."* The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $6.

"Art in Our Neighborhoods"—Through 1/14/00: A citywide exhibition of art by older people from the metropolitan area, presented by the Haym Salomon Foundation. 235 E. 42nd St. (212-501-7787); free.

"The Italians of New York: Five Centuries of Struggle and Achievement"—Through 2/20/00: Revisit the public lives of prominent Italians in the city. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

"Fashion Onstage: Couture for the Broadway Theater, 1910–1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation $5.

"Issey Miyake Making Things"—Through 2/29/00: The work of one of the century's most influential designers. Ace Gallery, 275 Hudson St. (212-255-5599); free.

"NYC Century"—11/20–7/9/00: One hundred objects reflecting the range of perspectives on the twentieth-century New York City experience. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-6272); $5.

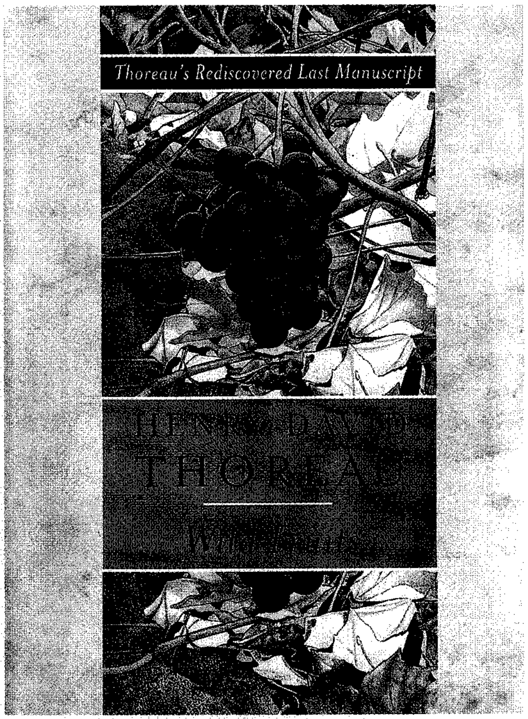
Online

***New York* on the Web**—On the newly relaunched www.nymag.com, "Daily Events" keeps you up to date on all of the coolest happenings in Gotham, whether obscure movies playing downtown or famous authors holding Q&A's at your local bookstore. "Kaftan's Log" reviews Websites for your surfing pleasure; this week, choose from a vast array of educational games, toys, and books on www.smarterkids.com, and mingle with other golf-crazed hipsters on a site that caters to all of their tee-timing needs. Check out our site exclusives and plan your Thanksgiving vacation with the help of

In Print
On Walden Pond

Given that every embarrassing private letter of Salinger's and all of Hemingway's dismal novel fragments have made it into bookstores, I guess we're not surprised to find someone sniffing around Henry David Thoreau's literary leftovers looking for a bone with a little meat left on it. Bradley P. Dean, director of the media center at the Thoreau Institute, has taken an unfinished manuscript—barely legible chicken scratches, erratically paginated—and made it into *Wild Fruits* (W.W. Norton, $29.95), a collection of the nineteenth-century nature guru's meditations on the plants of New England. "This isn't just trotting out something by somebody who was famous," insists Alane Mason, Dean's editor at Norton. "With a book like this, that's better than 90 percent of the work published by contemporary authors, it would have been a crime not to share this with the public." Still, the book is only for hard-core Thoreau-heads; the rest of us might do better digging out that old copy of *Walden*—and this time, reading it. "I first read him as a senior in high school," recalls Dean, who wears a ponytail, rides a motorcycle, and lives half a mile from Walden Pond. "Like most seniors, I started through the first long chapter of *Walden*, got bored, and bought the Cliffs Notes." Thoreau can get preachy at times, Dean admits, and that turns teenagers off. "It sounds too much like their parents," he says. "Fortunately, the Cliffs Notes for *Walden* are very good."

ARIEL LEVY



“52 Weekends”; read up on two new novels, *The Walking Tour* by Kathryn Davis and *Pack of Thieves* by Richard Z. Chesnoff, in our “First Words” feature. And as always, you can browse through our extensive archive of back issues and articles, participate in our daily poll and trivia contest, and read selected articles from the current issue, “Holiday Gifts.”

Sports

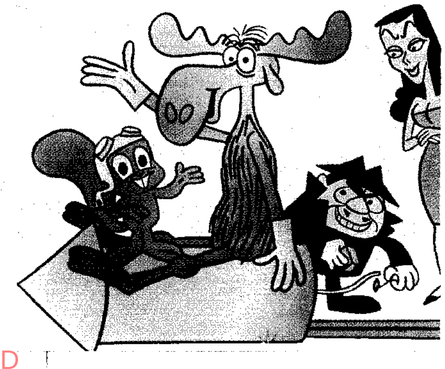
Turkey Trot—Feeling guilty about holiday overeating? Then give your body a workout before you feast. This five-mile fun run on Thursday, 11/25, starts at 9 A.M. at Harry’s Wall near Concert Grove in Prospect Park. And there will be some indulgence after all: The first three overall finishers will be awarded pumpkin pies. There is a $17 (New York Road Runners Club nonmember) fee, and you may register online at www.nyrrc.org. There are limited race-day entries. For more information, call 212-423-2284.

Animal Kingdom—Visit the largest urban zoo in the world on Saturday, 10/27, with the Five Borough Bicycle Club. Wander over 265 acres of parkland and stop by Jungle World or African Plains or whatever ecological environment may pique your interest. Expect to pedal about 25 miles across mostly flat terrain, and bring your bike lock and money for admission and lunch. Meets at 9 A.M. at the Plaza Hotel (Central Park South and 59th Street). Sunday, 10/28, take a 25-mile ride to Hackensack, N.J., and tour the USS *Ling*, a World War II submersible. There will be one steep hill, but the rest of the course is mostly flat. Meets at 9:30 A.M. by the Plaza Hotel; returns to George Washington Bridge by 3:30 P.M. Bring your lock and money. For more information on these and other free rides, call 5BBC at 212-932-2300, ext. 115, or visit www. 5bbc.org.

Pete McArdle Cross-Country Classic—This 15K race in honor of Olympic marathoner Pete McArdle is the final NYRRC cross-country of the millennium, and you can experience the challenge on Sunday, 10/28. The run is through Van Cortlandt Park, one of McArdle’s favorite stomping grounds. There is a $3 entry fee; race-day registration only (10 to 10:45 A.M.). For more information, call 212-860-4455 or visit www.nyrrc.org.

Happening

To commemorate the tenth anniversary of the fall of the Berlin Wall, the Museum of Television & Radio presents its screening package “Television and the Cold War” through December 26, with a peculiar mix of relics from the good old days of propaganda and paranoia, including the epic battle between Rocky and Bullwinkle and spies Boris Badenov and Natasha Fatale (pictured left to right). And till December 1, “The Blacklist,” a film series, takes you back to a time when it didn’t matter who you knew in Hollywood—it was who you wouldn’t admit to knowing. See “Exhibitions” for details.



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Solutions to last week’s puzzles

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kids

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Ocean Voyage...Helium Parade

Happening
Down to the Seaport in Ships

It hardly seems possible that the *Peking*, a four-masted steel bark currently docked across from the Sharper Image at the South Street Seaport, "jumped and dove like a wild horse" just a few short decades ago, occasionally shaking off crew members in the high-seas swells. Fortunately, a young American sailor named Irving Johnson documented his 1929 journey on the German-owned commercial vessel in great detail, generating journal entries, photographs, and film footage of the trip. This month, "A Cape Horn Anniversary" commemorates the seventieth anniversary of that particular passage, against the prevailing winds, around Cape Horn. Visitors of all ages can help raise the ship's sails, see theatrical adaptations of Johnson's adventures, and hear sections of his vivid account read aloud. Johnson later reflected that battling "ripsnorters" aboard the *Peking* taught him "to lean forward into life." His enthusiasm for sailing large vessels—so palpable in his accounts of this journey—stirred a wave of interest in the skills and pleasures of sailing traditional boats, which was gathering momentum at the time of his death in 1991. (Details about opportunities for adults and kids to actually sail on historic tall ships can be obtained by contacting the American Sail Training Association at http://tallships.sailtraining.org or by calling 401-846-1775.) November 26 through 28, from noon to five. BARBARA ENSOR

Photographs by Irving Johnson.

Children's Events

Screens as Windows—"The Eighth International Children's Television Festival" is a welcome reminder that TV programming for kids can be quirky, original, and provocative. The theme this third weekend (out of four) is "Growing Up." An hourlong screening at 1 P.M. (for all ages) includes "Stickin' Around: Send in the Clones," an animated short from Canada about a couple of kids who clone themselves with the help of an enchanted photocopier. A live action Emmy Award–winning short called *Blabber Mouth and Sticky Beak* is about Rowena, a girl who has not been able to speak since birth; screened at 3 (for ages 8 and up). At a 2 P.M. workshop Hindu stories and Javanese legends are told with traditional, highly stylized shadow puppets; afterwards, kids handle the puppets and learn puppetry techniques from an Indonesian shadow master. 11/27 and 11/28. **MUSEUM OF TELEVISION & RADIO**, 25 W. 52nd St. (212-621-6600). Admission is $6, $4 for students and seniors, $3 for children under 13. Tickets to workshops are offered on the day they are given on a first-come, first-served basis.

The Wiz—Eighteen-year-old Jocelyn Jones plays Dorothy in **NEW YORK YOUTH THEATER**'s lively, multicultural revival of the funky seventies musical, through 12/12. Central Presbyterian Church, 593 Park Ave., at 64th St., seventh floor (212-888-0696). Reservations encouraged. $12.

Dance Herstory—In "Suzanne Farrell Stages the Masters of 20th Century Ballet" at **THE NEW VICTORY THEATER**, *Meditation*, the first ballet Balanchine created for his muse, is performed again—back onstage after a 25-year hiatus. Through 11/28. 209 W. 42nd St. (212-239-6200). Tickets are $10 and $20.●

Trapeze Close-up—Everybody sits within 50 feet of the sawdust in the **BIG APPLE CIRCUS** tent—the better to get an unobstructed view of the miraculous performing house cats. Damrosch Park at Lincoln Center Plaza, 62nd St. bet. Columbus and Amsterdam Aves. Performances through 1/9/00. Tickets are $15 to $60 on weeknights and $28 to $60 on weekends and can be purchased by calling 212-307-4100. For further information, call 800-922-3772.

Rolling in the Aisles—Part of the **WALTER READE THEATER**'s stunning "Reel to Real" series of complementary live and celluloid performances, "Cooking Up Music for the Clowns" puts Charlie Chaplin, Buster Keaton, and Laurel and Hardy back-to-back with the Alloy Orchestra in one performance only: 11/27 at 2. 165 W. 65th St. (212-875-5370). Tickets are $12; $6 for ages 4 to 14.

Disney on Ice—"Disney on Ice Celebrates 75 Years of Disney Magic:" a Who's Who on ice, stronger on choreographed dazzle than on plot; 11/23 through 11/28 at **CONTINENTAL AIRLINES ARENA**, East Rutherford, N.J. Tickets are $13.75 through $42.75 and can be obtained by calling 212-307-7171.

Cinderella à la Tango—"Albert & Friends Instant Circus," a group of youthful British performers (ages 13 to 18), add oomph and spectacle to the fairy-tale classic—with stilt-walking, tumbling, and other street theater and big-top skills. (See them also in the Thanksgiving Day Parade.) 11/27 at 2. **HENRY STREET SETTLEMENT**'s Experimental Theater, Abrons Arts Center, 466 Grand St. (212-598-0400). $5.●

Musical Matinees—Beverly Cleary's endearingly perplexed heroine struggles through a slew of family changes in *Ramona Quimby*—a **THEATREWORKS** audience favorite. 11/27, 12/4 and 12/5. A new adaptation of Charles Dickens's *A Christmas Carol* is staged 11/28, 12/12, and 12/18. Performances are at 12:30, for children ages 6 and up. **PROMENADE THEATRE**, 2162 Broadway, at 76th St. (212-627-7373); $19.●

Cross Currents—Violinist Caroline Klemperer collaborates with pianist Ana Cervantes and dancer Samuel LeSane in a performance children are encouraged to join. The story, told with music and dance, follows a stick that floats idly down a quiet stream, winding up in a tricky high-water-pressure situation. For ages 3 to 7. 11/27 at 1:30. **WEST END CHILDREN'S THEATRE**, 2911 Broadway, between 113th and 114th Sts. (212-877-6115). $12. Reservations required.●

Full of Hot Air—"Inflation Eve" (from 6 to 11, the night *before*) has become nearly as crowded (covering a smaller territory) as the event itself, **MACY'S THANKSGIVING DAY PARADE**. Those things being equal, families will need to weigh the relative thrill factor of seeing Snoopy fatten up with helium or seeing him float live down the avenue and knowing everyone back in Kansas is jealous that they're actually there. View "Inflation Eve" from the north side of 77th St. and the south side of 81st St. between Central Park West and Columbus Avenue. Blue's Clue's, one of three new characters in the parade this year, starts off at 72nd Street and Central Park West at 9. Promptly at noon, Santa shows up at Herald Square—to put everyone in a mood to shop. For further details on either free event call 494-5247, or visit macyparade.com on the World Wide Web.●●

Look Up!—**GRAND CENTRAL TERMINAL**'s version of holiday store windows is six animated laser light shows that dance across the Main Concourse's ceiling for three minutes every hour on the hour from 11 until 9; now until Christmas Eve.●●

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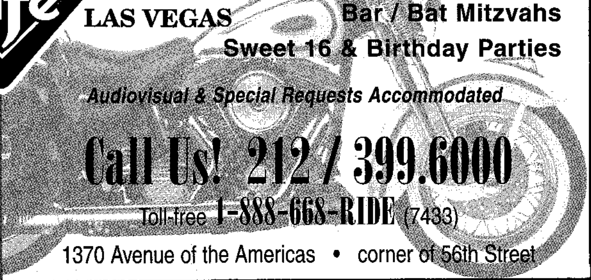

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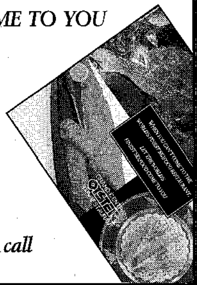

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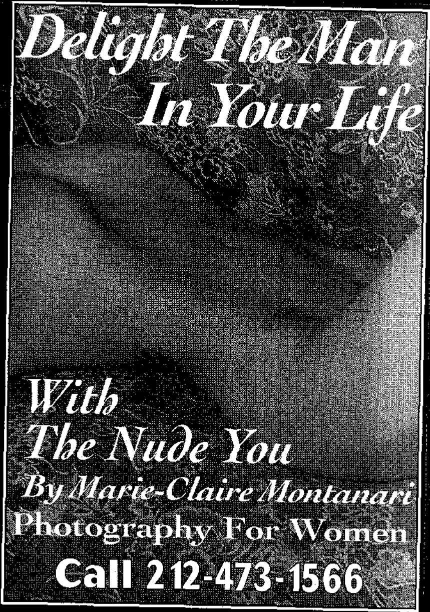

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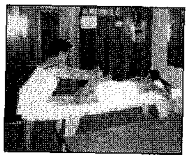

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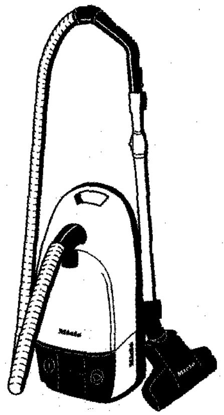

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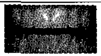

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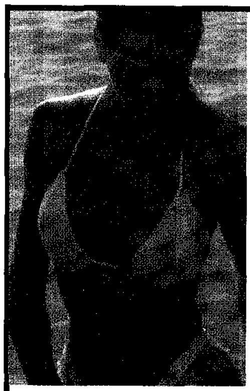

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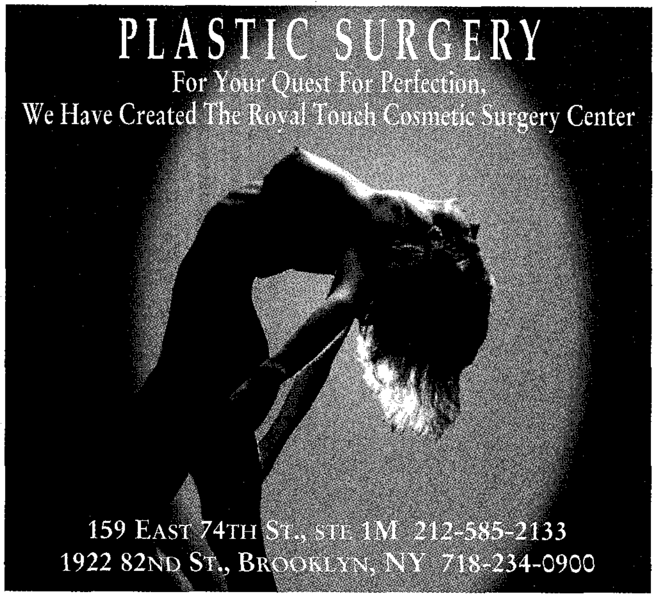

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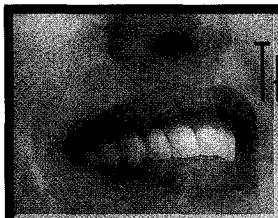

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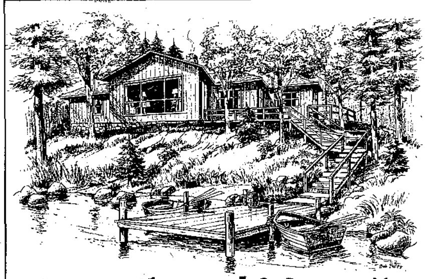

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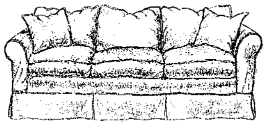

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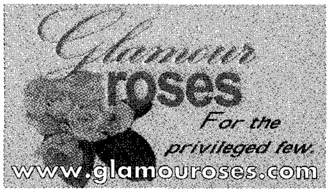

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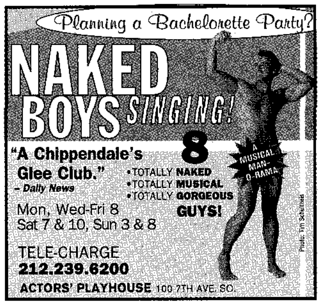
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Widower, 52—Successful, seeking pretty woman, 40-50. No games. Photo. 2453✉☎

Manhattan Beauty/CEO—Very fit, successful, pretty, Jewish, NYC business owner, 37, seeks Jewish soul mate, 32-45, for a loving marriage. 2480 ✉☎

Ready To Dance On The Beach?—Male, 62, seeking dining companion, female, 55 plus, to feast on life's exciting smorgasbord! 2474 ✉☎

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Glass Half Full Kind Of Guy—A thoughtful, kindhearted, prominent surgeon with good looks, tenderness, 5'10", muscular, 43, into working out, travel, fun, seeks vivacious lady under 37, for forever. Phone/photo necessary. 2505 ✉☎

Handsome International Businessman—Seeking very pretty, sexy, thin, fit, stylish young lady, 22-32, college-educated... Long walks on the beach, candlelight dinners, travel and great times. Photo/phone. 2482 ✉☎

Brooklyn—Retired professor, 60, tall, slim, affluent, Irish, reads a lot, owns large beach house near subway, visits DC. Seeks retired lady health buff. 2462 ✉

Make Your Friends Jealous—Successful, handsome Jewish male, 36, 5'8", seeks a beautiful female head-turner, 23-35, to enjoy the finer things in life. I am athletic, romantic, creative, witty and very selective. You are intelligent, sensuous, appreciative, selective and easygoing. You won't be disappointed. Recent photo a must. 2470 ✉☎

New To NYC—Fit, handsome, tall and single, successful white male professional (36), seeking fun, smart, fit, professional female friend to explore the city. Dancing skills a plus. 2455 ✉

CEO Of Major Apparel Company—Caring, attractive, trim, warm and sexy, with a great sense of humor. I am looking for a woman who is trim, pretty, 40-50, for possible bicoastal living. A good dancer a plus. Current photo/phone is appreciated. Fingerprints optional. 2469 ✉☎

Looking For Love, Are You?—37-year-old professional, divorced, white Jewish male (no kids), honest man, on LI, seeks a positive, healthy relationship with a woman who is self-aware and capable of honest communication (as I am). I stand 5'9", husky build, brown hair/eyes/beard. Please be my age or younger, and send note and picture or e-mail: shwred@aol.com. 2450 ✉☎

Gay, Super-Successful—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special life style. Photo/letter. Serious replies only. 2492 ✉

I'm A Nice Jewish Girl From LI—Successful, single mom of the daughter who makes every moment priceless. I've been around the world. I've been to the Garment Center and ended up on Wall St. I've been in love (a few times) and still an open heart to speak of. I'm 37, 5'2", dark hair and big green eyes. People tell me I'm beautiful. I'm a realistic idealist. I believe in faith, fate, heart and soul. I believe every woman should be able to take care of herself while cherishing the man who makes her feel safe. I believe all good things come in time - and when the time is right, the right man will come along. Photo. 2486 ✉

Shall We Dance?—Athletic, creative, curvy, Jewish (you needn't be), 41, 5'6" - likes cooking, children, the arts and the outdoors. Seeking fit, witty guy, 38-45, 5'10" plus, bright in every way. 2473 ✉☎

"What Becomes A Legend Most?"—Not mink... What will keep this legend warm in winter (and maybe for all time) is cuddling up to a great man-about-town (65ish) who will help me to play more and work less, to turn business trips into pleasure. The world is our oyster, coast-to-coast. London, Paris, Positano - Cannes do. Can you? RSVP with photo, please. 2496 ✉

Will Be Wintering In Florida—Socialite seeks comparable gentleman (50-70) who appreciates a lady who is elegant and proper yet sexy and passionate. Photo. 2447✉

Tall, Dark And Handsome—Artist/lawyer (who can also be modest), 36, seeks another artistic type (24-31) with feet on the ground, to share laughter, love, adventure and a life together. Note/photo. 2503 ✉

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Ravishing Redhead—Petite, 56, Jewish, with upbeat, fun-loving personality - loves music, art, movies, fine dining. Seeking same in man, 56-67, to spend quality time with. Note/photo, please. 2460 ✉

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Very Pretty, Slim Woman—45, Asian, seeks successful, well-educated, honest, 45-54, white man. Photo, please. 2461 ✉

Tall, Toned, Terrific—Sexy male widow, PhD, 59, great smile, blue eyes, trim, romantic, successful, generous, honest, aesthetic, politically and socially liberal, seeks tall, slim female with great legs, former model/dancer type, who wears high heels and has a sexy, exotic leggy look, who enjoys exotic films, global travel, arts, Lincoln Center, Broadway, boutique shopping, fine dining, stock market...and wants to marry in 90 days if chemistry clicks. Photo/letter. 2457 ✉

Extremely Successful Lady—Wall Street entrepreneur, living in the country in Fairfield County with my young son. I am svelte, with dark hair and pale complexion. I believe that I am a person of great warmth, caring, integrity and honesty. I love animals and enjoy hiking, skiing, gardening, museums and biking. Any interested gentleman, 40-55, must have kindness in his heart and a good sense of humor. 2478 ✉

Attention Men—38-46, cultured, confident, accomplished, witty, loving, Jewish. Me - 38, very pretty brunette, violet eyes, slim, fit, with great smile and sophisticated tastes. Master's in art. Love art, travel, alternative films. Photo. 2498 ✉

Hard-To-Find—Multifaceted, sophisticated media entrepreneur, early 40s, extremely bright, romantic Jewish man with a strong need to be touched, to love and to appreciate. Enjoys theater, movies, fine dining, the best life has to offer. Seeking gentle-hearted lady with sense of humor, under 40, who's giving, communicative, for two gentle hearts to share. 2508 ✉☎

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Classy, Attractive, Slim Widow—Auburn hair, green eyes, sports fan, lover of fine food and wine, travel. In search of quality Jewish gentleman, 60-70, with twinkle in his eyes and spring in his step. 2456 ✉

Handsome, Lonely Jewish Man—60, seeks slim female buddy, 50 plus, for Sunday strolls in Central Park. Photo. 2472 ✉

Marriage-Minded MD—Down-to-earth, 5'9", 47, Jewish, looking for a refined Jewish lady, under 38, nonsmoker, who would love to have children and share a wonderful life together. Note and photo appreciated. 2483 ✉

Gay White Male—Cured of all neuroses, 5'10", 158 lbs, 38, handsome, professional, speaks several languages, well-read, introspective, with a twinkle in my eye. Seeks man, 32-48, who can tolerate classical music. 2454 ✉☎

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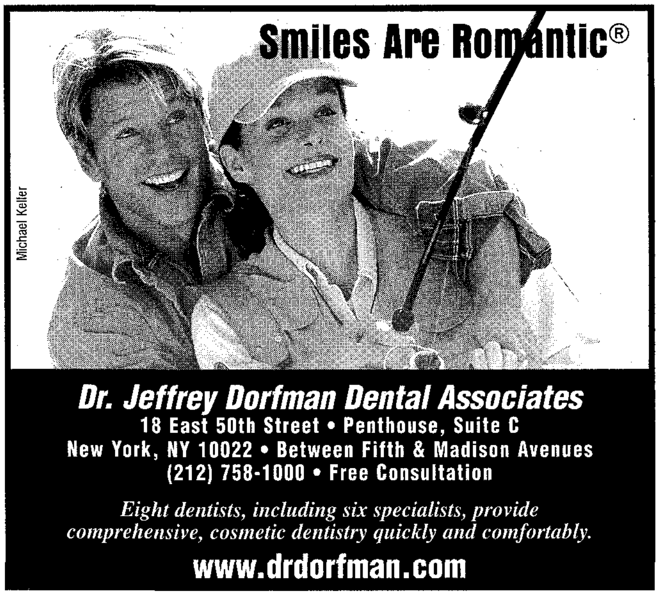
Find Me This Millennium!—36, 5'4", degreed, multi-cultured, charismatic beauty is longing to meet a 41-plus, exquisite gent for an intoxicating intimacy followed by traditional family. E-mail: yrarty@usa.net or 2467 ✉

Professional Man—Tall, slender, retired, 60s, low-key, seeks tall/very tall lady with athletic build - robust, strong or into fitness, martial arts. 2490 ✉☎

Single White Male—33, tall, good-looking. Looking for single female, 21-34, white, black, Latino, Asian - athletic, strong, who is into boxing, kick-boxing, martial arts, for training, getting into shape, sparring, etc. Relationship, if it happens, having fun. 2484 ✉

The Man Needs Love!—We (one daughter, one ex and one pal) are on a mission to find this 55-year-old white guy a mate. He's tall, heroic, romantic, goofy, high energy, high ideals. Tell us you're soulful (any race), funny, grounded. Photo/note. 2493 ✉



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Handsome, Intuitive Gentleman—47, witty, fit, Jewish financial executive who loves ballet and jazz. Seeks relationship with attractive, very bright, charismatic, available, warm, fit woman with great legs, 30-50. Photo. 2491✉☎

Wanted: 50-Plus Man—For Jewish, pretty, slim, 5'4", cultured European. 2501 ✉

Very Elegant, Polished, Pretty—Brunette, young-looking 41, 5'7", slender, Jewish, successful and compassionate, seeks a Jewish man, tall, 5'10" plus, warm, caring, fit, handsome, emotionally and financially secure professional, 39-47, nonsmoker, for a long-term relationship. Note and current photo, please. 2476 ✉

Wanted: Gay White Male—35-55, who's good-looking, masculine, confident, well-educated, happy in life, successful in career and desires a long-term relationship. I am all the above and more. I'm a handsome, masculine, athletic, in-shape 35-year-old, with great values, integrity and wit, who wants to find you. Note/photo, please. 2485 ✉

Seeking Kindhearted, Good-Natured—Honorable gentleman with Renaissance spirit, professional background, for my lovely yet shy Korean daughter, 27, architect. Enjoys film, travel, good food. 2504✉

Beautiful, Well-Read Redhead—5'6", slender, 32, kind, stylish, seeks very smart, funny, attractive, successful, Waspy, generous, good-hearted man, ready for the real thing. 2481✉

Attractive, Petite, Exotic—Kind and caring lady, 45 years, seeks kind and generous gentleman for friendship. Age not important. Write in confidence to: 2458✉

Romance, Y2K And Beyond—Handsome, sensitive Jewish male, Ivy MBA, financially secure, 6', 195, brown hair/eyes, looking for sexy best friend - pretty, curvy, 28-35, to share long soulful talks, adventurous days, warm nights, marriage and family. Note/photo, please. 2489✉☎

Rare, Feminine—Professional, fit, 5'7", seeks gentleman, 40-53, nondrinker/nonsmoker, to share beauty, life and each other. Photo. 2475 ✉

Professional Jewish Guy—40 years old. Looking for a lady who skis, has no kids and doesn't want them ever. Must have full lips or be willing to have them made full, my treat! Is between 30 to 49ish, religions open. Phone, letter or E-mail: SKIROMANCE@aol.com 2487 ✉☎

Babs Seeks Brolin—Funny lady, 45, 5'6", 124, seeks warm family man. 2465 ✉☎

Pretty English Blond—Big, curvaceous and sexy, young 40s, trained nurse, chef, ex-model, seeks romance - UK/USA, marriage-minded guy with easy style, sunny nature. Many interests include boats, beach, music, books, theater, opera, etc. If you're normal and down-to-earth mostly, sophisticated yet fun, and love hugs, write now with photo, please. 2445✉

Shall We Dance?—Asian male, 36, 5'7", JD, seeks female, 25-40, who enjoys swing dance, movies and romance. 2449 ✉

Attractive, Tall, Slim Female, 30—Seeking tall, Jewish professional male, 30-39. Please be a nice person. 2468✉☎

Teacher—Exceptionally handsome, 50s, Long Island. Seeks beautiful teacher or doctor, 45 plus. Photo. 2502 ✉

Gay Man Sought—I am a professional man who just turned 40. I am looking for someone to enjoy life with. Send a note. Photo optional. 2471 ✉

Upbeat, Pretty, Fun-Loving—Trim, Jewish professional woman seeks sincere man, 48-63, for long-term relationship. 2452✉☎

Very Attractive Blond—Bright, sensual, warm and loving, engaging, genuine - love travel, late 30s, Jewish. Seeking intelligent, attractive, affectionate man with depth of character, who would like to share his life and passion with a special woman. Note/photo, please. 2509 ✉

Providence TV Star Look-Alike—Successful, slender, sweet, 31, professional female; enjoys varied interests. Seeking a 31-42, college-educated, unencumbered, nonsmoking male for possible committed relationship. Note/photo/phone. 2464✉☎

Warm, Blond And Pretty—Educated gal who enjoys Manhattan, the arts and travel, seeks bright, fun-loving, adventurous Jewish guy, 50-60, with a passion for life. 2488 ✉☎

Bogey Seeks Bacall—Tall, dark, handsome, youthful, fit, 39-year-old professional - enjoys dining, dancing, films, travel, sports, sunsets, cozy nights and strolling on the beach. Seeks very attractive, sleek, sophisticated, sensual temptress, 27-39, who's warm, fun-loving, sincere and secure - to share life's pleasures. Photo/note a must. Waddaya shay, shweetheart? 2494 ✉

Attractive, Personable—58-year-old widow, financially secure, interested in financially secure male companion, 58-70 years of age, who enjoys theater, movies, nature, long walks, spectator sports, dining out (sometimes in), NYC and travel! Please have a sense of humor and a spirit of adventure... I do! Waiting to hear from you... Note/photo. 2479 ✉

One-In-A-Million—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 2477 ✉

Cultured Society Lady—Seeks comparable gentleman to share the arts (50-70). Note/photo. 2446 ✉

NYMessage

The Armory Modernism Exhibit, 11/14—You had a Manhattan Portage courrier bag with a jean jacket hanging over it. I thought you were so pretty. It would be awesome to find/meet. Note/photo. 2495✉

Are You Looking For Me?—Beautiful woman, 48, slender, intelligent, artistic, loves to dance, still believes in wishes come true. Seeks attractive, fit, humorous man with his feet on the ground and his gaze on the stars. Kids great! Note/photo. 2459 ✉

Worldly Gay Woman—Accomplished, 30s, seeks same for exuberant romance. I love fine food, wine, travel; avoid kids, closets, higher powers. You've got wit, style and curves. 2444 ✉☎

You Will Not Miss—Seeking high-profile, attractive former model/news broadcaster/athlete/MD/etc., whom no one asks out because they assume that they're taken. Good-looking, 63-year-young, 5'11", 194, NJ, semiretired, educated, financially secure male. I like golf, travel, sports, beach, shows. Willing to relocate or spend winters away. Photo. 2448✉☎

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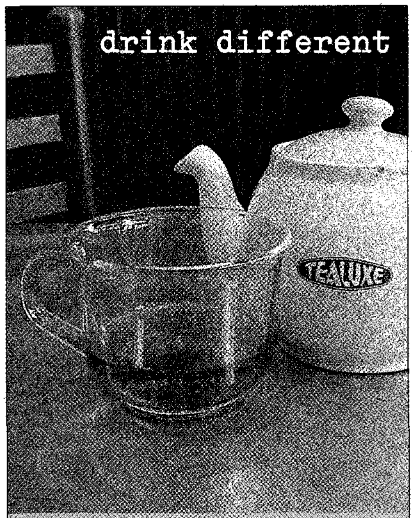

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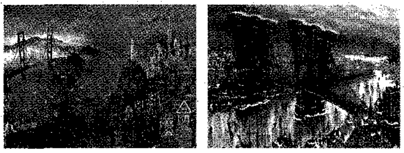

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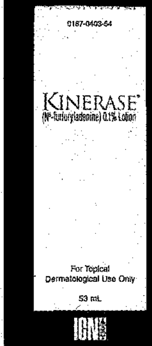
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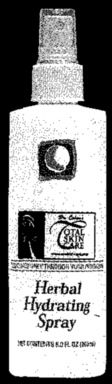

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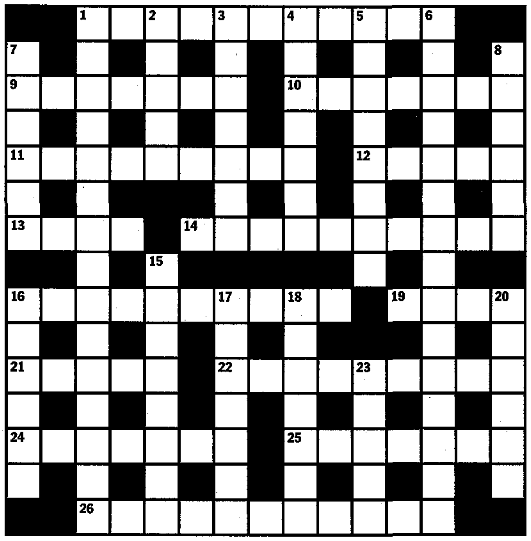
The 'Guardian' Crossword

ACROSS
1 Drunk at mistletoe should demonstrate 16 Across. (11)
9 Repeating it time 'n' time again. (7)
10 Poor, poor Paul, without a love but with many a friend. (7)
11 R. Nile meandering into lake where she may be swan? (9)
12 Stand down? No! Don't retire. (3,2)
13 Withdraw with draw in drawback. (4)
14 Ever so sorry? On the contrary, nothing in particular. (10)
16 Encountered retired coppers holding gunmen, showing self-restraint. (10)
19 Pay for Labour leader once. (4)
21 Part played by jocular goblin in a Broadway musical. (5)
22 Bone keeps shaking in warm coat. (9)
24 Enmity caused by students breaking union promise. (3-4)
25 God! Flipping 'eck! A dish that's flipped! (7)
26 Found mystic realm, beautifully proportioned. (11)



DOWN
1 Athens' religious emblem? No debts! Take 'em away! (3,5,7)
2 Cancel royal sea trip. (5)
3 Hefty model—fertile bird. (7)
4 Stop something that slithers over roofing material. (7)
5 Paul's after gold, the pretender. (8)
6 It's explosive—bottle required. (7,8)
7 River—trickle without source. (6)
8 Padre right to convert man of the cloth. (6)
15 Pleasure-seeking male, educated male, is male. (8)
16 "The Jazz Singer" was the first with Jolson on the grand wearing tie. (6)
17 Pardon slave with B.O. problem. (7)
18 Each is composed, for each is more reasonable. (7)
20 Delicate offer. (6)
23 Chin up—it's not hard to turn around wars. (3-4)

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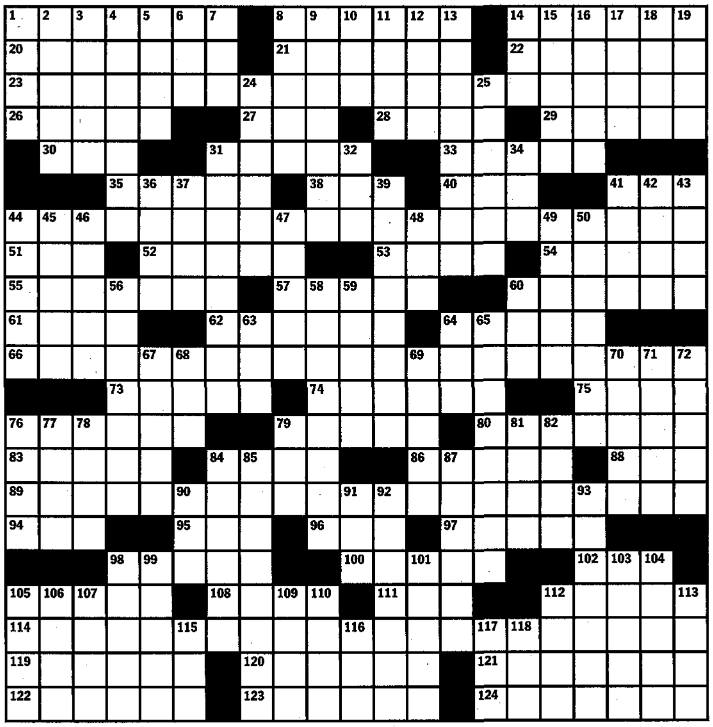
'Say-It-by-Name Tale': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Hemoglobin lack
8 Sports surprises
14 Animalia
20 Tenants
21 Parisian museum
22 Send products abroad
23 I: Lee Immanuel Donna Johnny Myrna
26 Rosetta or Blarney
27 Jongg's preceder
28 Front's opposite
29 Cream of the crop
30 Pierre's affirmative
31 Man at the bat, in a poem
33 Peter O'——
35 Keep —— head (stay calm)
38 "The Crying Game" actor Stephen
40 Memorable Gabor
41 Neptune's domain
44 II: Dyan Anaïs Kathleen Totie
51 Coach Parseghian
52 Riverboat landing
53 Santa's load
54 "A —— the Races"
55 Do art repair
57 Everglades bird
60 Scale song
61 Eight: prefix
62 Curie discovery
64 Children's author Scott
66 III: Elaine Larry Thomas Tyrone Morley
73 Master of ceremonies, familiarly
74 John Sr. and Jr. of crime
75 Heap
76 From the beginning, in music
79 High-I.Q. clique
80 Root vegetable
83 Papal vestment
84 Box-office draw
86 Late Soviet First Lady
88 Immigrants' linguistic course: abbr.
89 IV: Kurt Maximilian Ellen Doris
94 Actress Grey
95 Miner's quest
96 Maneuverable, in sailing
97 Tantalize
98 TV
100 Kind of geometry
102 Zoo swinger
105 Fudd of cartoons
108 Brink
111 Named before marriage
112 Stage furnishings
114 V: Spike Aldo John Vikki Sandra Edgar
119 Beginning of a carol
120 Arithmetical relationships
121 Not in the house
122 Triangular sail
123 On a chaise
124 Kevin who played Ness

DOWN
1 Weaponry
2 Super!, in teen-speak
3 Pear variety
4 British prep-school student
5 Adjective for a pittance
6 Fed. tax addressee
7 Inquire
8 Forearm bones
9 Soup seasoning
10 California's Big ——
11 At any time
12 Nesting place
13 In a staid way
14 Spelling contest
15 Oust
16 Cider source
17 Songs sung singly
18 Harness-racing gait
19 Eyelid disorder
24 Charlotte ——, Virgin Islands
25 Herds
31 Come to a common point
32 Synonym and anagram of aye
34 Lummox
36 Pikes Peak locale: abbr.
37 Singleton
39 Tries
41 Roy Rogers's real surname
42 Dutch cheese
43 Spumante city
44 Ricochet
45 Betel-nut palm
46 Far from nice
47 "—— body cry?": Burns
48 Nursery-schooler
49 Objects of worship
50 Flaps on caps
56 "Winner ——"
58 With caution
59 Talk endlessly
60 Arlberg article
63 Rosemary Clooney's "Botch-——"
64 WW II news agency
65 Really hated
67 Force forward
68 Sgt., for one
69 Neighbor of Sapporo
70 Penalized financially
71 "I Still See ——" ("Paint Your Wagon" tune)
72 Honor an R.S.V.P.
76 Quilt filler
77 Phoner's code
78 Abel's slayer
79 One of the Wests
81 "Thin Man" pooch
82 X and sting
84 Tirade
85 Feminine version of T.R.'s name
87 Having more bohemian tastes
90 Lawn turf
91 Singalong syllables
92 Rodeo buckers
93 Closer than any
98 Rhymed writing
99 Angry
101 The very minimum
103 Visit unexpectedly
104 Horace's poetic form
105 Airline to Israel
106 Mother of Helen of Troy
107 Race assemblage
109 Biting insect
110 ——'acte
112 Teachers' favorites
113 Prophet
115 Hankering
116 Start of the "Old MacDonald" refrain
117 "Arabian Nights" bird
118 Twosome



Solutions to last week's puzzles appear on page 194.